NO NOTHING CINEMA *ALWAYS FREE*

MAY DAY!!! 3 pm OPEN SCREENING & BARBEQUE!! Bring Films!!!

May Schedule - ALL SHOWS AT 8 pm

MAY 6 - "Project Y" by Marian Wallace + Reception

MAY 7 - All-Independent Program w/ "Project Y" &"Coma" plus+++

MAY 13- Friday The 13 th Show**** new works by various artists

MAY 14- Canyon Cinema CO-OPerators Michael Wallin & Dominic Angerame

MAY 20- Sandra Davis, Kathleen Beeler

MAY 21- Herbert de Grasse

MAY 27- Mike Henderson

MAY 28- The Ed Jones Show

Please join us every friday & saturday evening in May.
The No Nothing is located bet. 2nd & 3rd sts. at 30 Berry St.

cinema

Michael Wallin
55 Ford
SF, CA 94114

Art films

Special series

UN CHIEN ANDALOU Classic 1929 surrealist film followed by informal talk by film expert Ruth Perlmutter. University City Arts League, 4226 Spruce St, 382-7811. $2.50. 8 tonight.

HAROLD & MAUDE Ruth Gordon and Bud Cort star in an unusual love story about the relationship between a spry octagenarian and a gloomy 20-year-old. Wolfsohn Library, 180 Towne Center Rd, King of Prussia, 265-2600. $1. 8 tonight.

SILVERMAN Philadelphia filmmaker Sharyn Blumenthal's documentary about Philadelphia painter Harvey Silverman. Walnut Street Theater, 9th & Walnut Sts. Information: 242-8947. $20 (all evening performances with proceeds going toward cost of producing the film); $5 matinees. 8 tonight, 2, 4 & 8 p.m. Sat.

THE HAUNTING See Halloween story, Page 18.

CULTURAL FILM SERIES Connelly Center, Villanova University, Villanova, 645-7262. Sun 3:30 & 7 p.m., Mon 7 p.m.: "Brittania Hospital," biting satire of Britain's national health-care system. $3; $1.50 senior citizens and students.

FILMS FOR LUNCH "The Cabinet of Dr. Caligari," classic 1919 horror film, plus "Bags," animated short. Walt Whitman Center, 2d & Cooper Sts, Camden, 609-757-7276. Free. Noon today.

HERZOG FILM SERIES Sharpless Hall, Haverford College, Haverford, 896-1333. Today 4 p.m.: "Was Ich Bin Sind Meine Filme," filmed interview with director Werner Herzog. Free.

INTERACTS FILMS Studio Theater, Annenberg Center, 3680 Walnut St, 898-6791. Tonight 7 & 9:30: "42nd Street," musical starring Dick Powell and Ruby Keeler, plus newsreel and cartoon. $3.

INTERNATIONAL CINEMA International House, 3701 Chestnut St, 387-5125. Today 4 p.m.: "Country Lovers," Nadine Gordimer's story of the relationship between a white man and a black woman in South Africa that turns into a romance. Tonight 7:30: "An Evening With Michael Wallin," six short films presented by the independent filmmaker. Tonight 9:30: "The Perfumed Nightmare," satiric look at the marvels of the Western world and its technology. $2.50; $1 Fri matinee.

LEHIGH UNIVERSITY Bethlehem, 861-3170. Tonight-Sat 7:15 & 9:30: "Psycho," Alfred Hitchcock's classic horror film. Sun 8 p.m.: "Romeo and Juliet," Franco Zeffirelli's film version of Shakespeare's tragic love story.

RIDER COLLEGE Student Center Theater, Rte 206, Lawrenceville, N.J., 609-896-5192. Tonight-Sun 8:30: "Halloween," film about a psychotic murderer who strikes on Halloween, and "The Sender," chilling film about a young man who can transmit horrible experiences to the minds of other people. $1.50.

ROXY SCREENING ROOM 2021 Sansom St, 922-1011. Daily 2, 4, 6, 8 & 10 p.m.: "The Personals," Peter Markle's humorous account of a lonesome divorced man's re-entry into the dating game. $4 (matinee $2.50); $2.50 senior citizens.

THEATER OF THE LIVING ARTS 334 South St, 922-1010. Today-Sat 2:30, 6:15 & 10: "Monty Python's The Meaning of Life," wild collection of vignettes on every aspect of life. Today-Sat 4:30 & 8:15: "Everything You Always Wanted to Know About Sex," Woody Allen's comedy based on Dr. David Reuben's best seller. Tonight-Sat midnight: "Shock Treatment," musical sequel to "The Rocky Horror Picture Show." For Sun-Mon listings, see Halloween story, Page 18.

TUCC 1619 Walnut St, 787-1529. Tonight-Sat 7 & 9:15: "Monsieur Verdoux," satire about a lowly bank cashier with a penchant for rich widows. Sun-Mon 7:30 p.m.: "Ball of Fire," parody of "Snow White" in which seven stuffy college professors give refuge to a stripper on the run from a band of gangsters. $2.50; $2.25 members & students.

X-RATED
Video Movies Only $20
or Rent $1 A Day-Hundreds of Titles
Beta/VHS Call 568-1676

...er City restaurants have long since ...losed their doors, the deputy discov...red that a waitress-service H&H on ...ty Avenue is doing a thriving busi...ness.

The deputy and a friend found all their old favorites on the menu, from baked beans to pumpkin pie. They sampled a vegetable platter ($2.45) — three vegetables and roll and butter — as well as the chicken a la king on rice ($3.60), which came with a vegetable, roll and butter.

The food was as old-fashioned good as the deputies remembered it, and they have plans to stop back for lunch when the lima-bean soup ($1 a bowl) is on the menu.

Horn & Hardart is located in the Bala Shopping Center, Belmont and City Avenues. It is open from 7 a.m. to 9 p.m. daily. Phone: 667-3069.

"One of the surprise delights of the season."

A literate, literary, offbeat comedy. Julie Walters is a joy."
— Gene Shalit, NBC-TV, TODAY SHOW

"'Educating Rita' graduates with honors. A very good film...beautifully funny, beautifully sad, beautifully real. The performances by Michael Caine and Julie Walters are excellent."
— Joel Siegel, WABC-TV

"A charming contemporary comedy with stiletto-sharp performances by Michael Caine and Julie Walters."
— Judith Crist, SATURDAY REVIEW

"Julie Walters in her first film delivers a performance that demands an Academy nomination; she is funny, touching, sage, silly, tough, sentimental."
— Bob Thomas, ASSOCIATED PRESS

"Warm, human, delightful, fragile and hilarious simultaneously. Michael Caine gives the best performance of his career."
— Bernard Drew, GANNETT NEWSPAPERS

"Witty, warmhearted and funny. Michael Caine is a total joy. Julie Walters is a riot."
— Rex Reed, SYNDICATED COLUMNIST

"Touching, quite moving and wonderfully acted. 'Educating Rita' is one of the year's most rewarding films. Go see it."
— Jeffrey Lyons, SNEAK PREVIEWS, INDEPENDENT NETWORK NEWS

Educating Rita

Sometimes students end up being the best teachers.

COLUMBIA PICTURES Presents AN ACORN PICTURES Production
A LEWIS GILBERT Film
MICHAEL CAINE and JULIE WALTERS
"EDUCATING RITA"
Produced and Directed by LEWIS GILBERT
Screenplay by WILLY RUSSELL Co-Produced by WILLIAM P. CARTLIDGE
Music by DAVID HENTSCHEL Music Produced by JOHN GILBERT

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

©1983 COLUMBIA PICTURES INDUSTRIES, INC
Columbia Pictures

Starts Today

BUDCO
OLDE CITY 1
SANSOM ST. WALKWAY Between Front & 2nd - 627-5966
OLDE CITY $2.50 TIL 1 P.M. OR CAPACITY
12:30, 2:30, 4:35, 6:35, 8:45, 10:50

BUDCO
BRYN MAWR 1
LANCASTER AVE., BRYN MAWR - 525-2662
BRYN MAWR $2.50 TIL 6 P.M.
6:00, 8:10, 10:20

ALSO STARTS TODAY AT THESE SELECTED AREA THEATRES CHECK DIRECTORY FOR SHOWTIMES

- **AMC LEO MALL 2**
  11848 Bustleton Ave.
  Northeast Philadelphia
- **BUDCO ANDORRA 4**
  Ridge & Henry Aves.
- **BUDCO BARN 5**
  1½ Miles South of Doylestown
  On Route 611
- **ERIC TWIN CONCORDVILLE**
  Route 202 & Junction US 1 & 322,
  Concordville
- **FOX LEVITTOWN**
  Intersection
  Route 1 and I-95

NEW JERSEY

- **AMC DEPTFORD 8**
  On Clements Bridge Road
- **ERIC TWIN ROUTE 38**
  Adjacent to
  Cherry Hill Mall
  Cherry Hill

rer / VICKI VALERIO

Workshops

WOMEN CREATING Topics include "Storytelling" with Linda Goss and Diane Wolkstein, "Creative Use of Nature" with Bonnie Hay and "Creative Aspects of the Religious Life" with 11 women of various religious backgrounds. Baldwin School, Montgomery Ave, Bryn Mawr, 525-2700. $20 (includes meals). 6-9 tonight, 9 a.m.-3 p.m. Sat.

FINGERPICKING BLUES Paul Geremia conducts workshop followed by coffeehouse concert. George Britton Folk Studio, 616 Germantown Pk, Lafayette Hill, 828-7537. $5 (call to reserve) 7 tonight.

FILMMAKER AS POET Filmmaker Michael Wallin discusses how personal vision is translated into film, alternative means of film distribution and screens several of his short films. International House, 3701 Chestnut St, 387-5125 Ext 222. $5 (call to register). 1 p.m. Sat.

ARRANGEMENT CLASSES Four veteran exhibitors of Philadelphia Flower Show discuss arranging for large niche/pedestal, miniature and room and table classes. Pennsylvania Horticultural Society, 325 Walnut St, 625-8266. Free. 10 a.m. Mon.

CANDLEWICKING Demonstration of specialized form of embroidery. Elkins Park Library, Church Rd east of York Rd, Elkins Park, 635-5000. $1.25 (call to register). 10 a.m.-noon Tue.

PRODUCTION SYMPOSIUM Artistic staff of "Play Memory" will answer questions and explore themes and technical efforts involved in the production. Zellerbach Theater, Annenberg Center, 3680 Walnut St, 898-6791. Free. 3 p.m. Tue.

Local lutenists to give recital at Swarthmore

Local lutenists Karen Meyers and Russell Ferrara will give a recital at the Lang Concert Hall on the campus of Swarthmore College Wednesday afternoon.

The program will feature Elizabethan lute duets, a piece called "Battle for Two Lutes" and three modern compositions by the jazz composer Bugs Bower. The show, at 4:30 p.m., is free to the public. Information: 447-7533.

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ALL YOU CAN EAT
BEEF RIBS
$9.95
MONDAY/TUESDAY ONLY
4:00 TO 11 P.M.
OFFER EXP. 11/30/83
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1709 WALNUT ST.
52 S. 2nd ST.
ATLANTIC AVE. ATLANTIC CITY

Guide To The Lively Arts

THEATRE

THE YEAR'S MAJOR THEATRICAL EVENT
THE WALNUT COMPANY'S PREMIERE SEASON
Order Season Tickets Now! Call W-A-L-N-U-T--5
"A FLEA IN HER EAR"
Naughty fun! Feydeau's hilarious romp
Previews NOV. 5-8
Opening Wed. Nov. 9 at 7 PM
Eves. Tues.-Sat. 8 PM thru Nov. 19, Sun. Nov. 20 7 PM
Mats. Thurs. & Sat. 2 PM, Sun. 2:30 PM
Popular prices $8-$20
Special Group & Subscription discounts!
WALNUT STREET THEATRE
9th & Walnut Sts. Telecharge 215-574-3586

Positively Last Weekend! Thru October 30th!
The Tony Award Winning Musical
AIN'T MISBEHAVIN
"A funny, devastating, heart stopping show." *N.Y. Times*
"Fantastic! A show you will never forget." *N.Y. Post*
Wed. thru Sun. eves. 8 PM, Wed. Mat. 2 PM
Tkts: $12.50 thru $16 at Box Off., Chargit 665-8050
Spec. Grp. Rates 844-4040
ACADEMY OF MUSIC CABARET THEATRE
Broad & Locust Sts. Info: 893-1930/1931

WILLIAM CONRAD
Now through November 27th
"ANNIE"
Wednesdays through Sundays—$11 to $13
BUCKS COUNTY PLAYHOUSE
New Hope, PA (215) 862-2041

Prior To Broadway!
Last 2 Evenings 8 PM
Last Matinees, Sat. 2 PM, Sun. 3 PM
CARROLL O'CONNOR
in
"BROTHERS"
Tickets at Box Office & Ticketron
ORDER TKTS. BY PHONE—CALL: TELE-CHARGE
(215) 238-9030
Phone Order Accepted 8 AM to midnight / 7 days a wk.
FORREST THEATRE
1114 Walnut St. (Phila.) (215) 923-1515

Riveting, deeply moving drama by Marsha Norman, Pulitzer Prize-winning author of Broadway's 'Night Mother.'
Opens Nov. 4, thru Nov. 20
GETTING OUT
Directed by Sara Garonzik (NUTS)
Fri. & Sat. 8 PM, Sat. Mat. Nov. 5 Only 2 PM, Sun. 3 PM,
Tues.-Thurs. 8 PM (except Tues. Nov. 8 at 7 PM). $6.50, $10.50, $12.50. Subscriptions still available 592-8333.
Tickets Now on Sale at
Walnut Street Theatre Box Office
THE PHILADELPHIA COMPANY AT
PLAYS & PLAYERS
1714 Delancey St. Telecharge 574-3586/574-3550

HURRY! TICKETS NOW!
10 Weeks Only! NOV. 8 thru JAN. 14
TONY AWARD WINNER
'BEST MUSICAL' 1981
"A Musical Made In Heaven!"—*Time Magazine*
DAVID MERRICK'S
Song & Dance Extravaganza
42ND STREET
Directed & Choreographed by
GOWER CHAMPION
"Broadway's Brassiest Hit!"
—People Magazine
Tickets at Box Office & Ticketron
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(215) 238-9030
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LAST 3 TIMES!
Tonight 8 PM / Tomorrow 2 & 8 PM
From the Creators of
"EVITA" and "JESUS CHRIST SUPERSTAR"
7 Tony Award Nominations
"JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT"
Music by Andrew Lloyd Webber
Lyrics by Tim Rice
"A WINNER . . . HAPPIEST MUSICAL OF THE YEAR."—*Hollywood Register*
TICKETS NOW! at Box Office
PHONE—(302) 656-4401
Easy to get to—Minutes from I-95 & Rte. 202
PLAYHOUSE THEATRE
10th & Market Sts. (DuPont Bldg.) Wilmington

TONIGHT AT 8 PM, Thru Nov. 27
Philip R. Roy Presents the National Company
LET MY PEOPLE COME
A Musical About Sex
Tue., Wed., Thur., Fri.—8 pm
Sat. 6 & 8:30 pm / Sun. 3 & 7 pm
Tickets $12.50 ($15 & $16 Fri. & Sat.)
TELEPHONE CHARGES (V, MC) 923-5560 afternoon
GRENDEL'S LAIR THEATER
500 South St. (215) 923-5559

N.Y. Times—Imagination has not vanished from the stage. Nor Intelligence. For proof see Peter Weiss's
MARAT/SADE
October 12 extending thru November 20
Wed. / Thurs. / Fri. / Sat. 8 PM, Sun. / 2 PM
Wed. / Thu. / Sun. $8, Fri. / Sat. / $10. Disc. Student & sr. cit.
WILMA THEATER
2030 Sansom Street, Phila. Res.: 963-0345

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Provocative Comedy!
NIGHT AND DAY
by Tom Stoppard
"Stoppard is at his dazzlingly playful verbal best . . . it's fun"—*N.Y. Daily News*
Now Thru November 27
Tues.-Thurs. 8:00, $10; Fri. 8:00, $12; Sat. 8:00, $14; Sun. 2:00 & 7:00, $10; Special Wednesday Matinees
Group Rates
THE PEOPLE'S LIGHT AND THEATRE COMPANY
Rte. 401, betw. Rtes. 30 & 202, Malvern (215) 644-3500

Today at 1 PM and 7 PM (Through Nov. 6)
Harold Prince directs
PLAY MEMORY
by Joanna McClelland Glass
An American premiere produced by Annenberg Center & McCarter Theatre.
Tickets on sale now $18, $17, $16 Fri. & Sat. Eves.
$16, $15, $14 other perfs.
Order by phone 898-6791
ANNENBERG CENTER
3680 Walnut St. Univ. of Pa.

2ND SMASH YEAR!
"Very funny! Not like any play you ever saw!"—Inq.
"SHEAR MADNESS"
A COMEDY WHODUNIT
Tonight, 8 PM, Sun. 3 PM—Only $13
Fri. 8 PM, Sat. 6:30 & 9:30 PM—Only $16
TICKETS AVAILABLE AT BOX OFFICE & TICKETRON
CHARGIT (215) 665-8051
SPECIAL GROUP RATES—735-4767; 735-8904
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BELLEVUE STRATFORD HOTEL
Broad & Walnut Sts. (215) 735-8905

LOCAL THEATRE

THE WORLD'S FUNNIEST COMEDY
CHARLEY'S AUNT
Thurs. / Fri. / Sat. 8PM
Tickets: $6.50 / $5.50 Students, Sr. Cits.
PLAYS AND PLAYERS
1714 Delancey St., Phila. PE5-0630

INDEPENDENT CITY THEATER *presents*
LITTLE MURDERS
An off-beat comedy
Thurs.-Sun., Oct. 27 to Nov. 19
Thurs.-Sat. 8 PM, Sun. Matinee 2 PM
Tickets: Thurs., Sun. $6; Fri., Sat. $8
WALNUT ST. STUDIO THEATRE 5
9th & Walnut Sts. (215) 247-2121

"The women of Athens are mad as hell and they're not going to take it anymore."
LYSISTRATA
by Aristophones
Nov. 3-5 at 8 PM
Nov. 6 at 2 PM
Nov. 9-12 at 8 PM
General Admission $9
Students / Senior Citizens $7
Student Rush $3
Presented by Temple University Theater
TOMLINSON THEATER
13th & Norris Sts. Info.: (215) 787-1122

OBJECTS IN MIRRORS
a premiere by Jeff Cain
Oct. 27 thru 30, 8 PM, $5
PAINTED BRIDE ART CENTER
230 Vine Street Info./Resev. (215) 925-9914

West Chester University Theatre presents
an East Coast Premiere of a new American Play
THE CRASHING OF MOSES-FLYING-BY
by Adam Lefever
Oct. 26-29, 8 PM
Gen'l Admission $4, Students & Sr. Citizens $2
Free off-street parking adjacent to theatre
TURKSHEAD PLAYHOUSE
High & Rosedale Ave., West Chester, PA. Res. 436-2533

PHILA. AREA PREMIERE!
"THE DRESSER"
New York & London Hit by RONALD HARWOOD
Fridays & Saturdays, 8PM til Nov. 12 only!
Tickets: Fri.-$6.50 Sat.-$7.50
($1 Student, Sr. Citz. Disc.—Fridays)
Group Rates: 635-1422
". . . strong production . . . as worthy a little theatre staging as one is likely to find . . ." *Nels Nelson, Daily News*
CHELTENHAM PLAYHOUSE
439 Ashbourne Rd, Cheltenham RES: 379-4027

NOW PLAYING
THE VISIT
by Friedrich Durrenmatt
A Drama for Today!
Featuring Deen & Jay Kogan
Wed. through Sat. at 8 PM to Nov. 26
Tickets $6-$15
SEASON TICKETS STILL AVAILABLE!
SOCIETY HILL PLAYHOUSE
507 S. 8th St. (215) 923-0210

1983 season premiere
"TINGEL TANGEL" KABARETT
"a stylish retrospective of 20th Century cabaret music with a very good cast of singers, actors & mimes"—*Jonathan Takiff, Daily News*
Wed., Thurs., Sat. 8:30 PM, Fri. 10 PM, Sun 3 PM.
Now thru Nov. 6—Tkts. $8, $5
THEATER CENTER PHILA.
622 S. 4th St. 925-2682

Intrigue! Suspense! Murder! All together, all going . . .
TOWARDS ZERO
by Agatha Christie
Now thru Dec. 17; $5 Thurs., $6 Fri., $7 Sat.
SPECIAL HALLOWEEN DATES, OCT. 30 & 31
HEDGEROW THEATRE
Rose Valley Rd, Rose Valley Pa.; Info & Res 565-4855

Studio Y Players Community Theater presents
TRIBUTE
by Bernard Slade
Directed by Mitchell Balaban
October 29, 30, November 5, 6, 12 at 8 PM
November 13 at 2 PM
Tickets: $4-$7
Call 698-7300 Weekdays—934-6403 Weekends
Jewish Ys & Centers of Greater Phila.
Raymond & Miriam Klein Branch,
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Red Lion Rd. & Jamison St., Philadelphia, Pa. 19116

Don't Miss It
Playing Now for 6-Week Limited Engagement
Now thru Nov. 20
"TWO FOR LOVE"
TWO ONE-ACT PLAYS
"LET THE SUN SHINE ON ME" by Ed Smith
"THE BREAKING" by Jacqui Singleton
Performances 8 PM Friday, Saturday, 3 PM Sunday
Tickets $9.50
NEW FREEDOM THEATRE
1346 N. Broad St. 765-2793

MUSIC

Monday, November 7 at 8 PM
ALL STAR FORUM presents
DANIEL BARENBOIM
A rare recital by the Master Pianist
$18.00, $15.00, $8.50
Tickets at Box Office & CHARGIT 665-8051
ACADEMY OF MUSIC
Broad & Locust Sts. 893-1930

PHILA. CLASSICAL GUITAR SOCIETY presents
MANUEL BARRUECO
Saturday, November 12, 8 PM
Tickets $8 / members $6 at the Classical Guitar Store
OLD PINE STREET CHURCH
4th & Pine Sts., Phila. Ticket info.: 215-567-2972

TONIGHT AT 8 PM
Chamber Music for Peace—Final concert
MEMBERS OF THE PHILADELPHIA ORCHESTRA
performing diverse chamber works
Tickets (as available) $7.50
PHILADELPHIA ETHICAL SOCIETY
1906 S. Rittenhouse Sq. (Phila.) 978-6677

Sun., Oct. 30, 3 PM & Mon., Oct. 31, 8 PM
ALL-STAR FORUM *presents*
PETER NERO PHILLY POPS
Guest Artists: NEW SWINGLE SINGERS
Remaining Tkts.: Sun. $8; Mon. $15.50, $12, $10.00
at Box Office & Chargit 665-8051
ACADEMY OF MUSIC
Broad & Locust Sts. 893-1930

Human Interest Productions
presents a Samba Masquerade Party with
PE DE BOI
Sat., Oct. 29, 9 PM-3 AM, $12.50
CHAMELEON'S GARDEN
3109 Spring Garden St. 386/1315/622-4311

Sunday, November 6 at 3 PM
PRESERVATION HALL JAZZ BAND
$17.50, $14.50, $11.50, $8.00—Boxes $19.50
Tickets at Box Office & CHARGIT 665-8051
ACADEMY OF MUSIC
Broad & Locust Sts. 893-1930

Wednesday, November 2—8 PM
RAINBOW ALDO NOVA
Tickets: $9, $8
THE SPECTRUM
Broad & Pattison 569-9416

THE PHILADELPHIA ORCHESTRA
Tonight at 8:00, Tomorrow at 2:00, Sat. Eve. at 8:30
STANISLAW SKROWACZEWSKI
Conducting
Program: Bruckner's Eighth Symphony
TICKET INFORMATION: 893-1930
ACADEMY OF MUSIC
Broad & Locust Sts. Phila.

Sunday, October 30, 7:30 PM
THE CHOSEN GENERATION
In a Christ Lifting, word oriented concert
with guest soloist IRS & CO.
An experience you can't afford to miss
Admission FREE—Doors open at 7 PM
CRUSADERS FOR CHRIST CHURCH
47th & Kingsessing Ave. (215) 471-4200

THE DAVIDSBUND CHAMBER PLAYERS
LOUIS ROSENBLATT, GUEST ARTIST
Performing Works by Teleman, Wolf-Ferrari & Brahms
Sun. Nov. 6, 3 PM Tickets $8 ($5 Sr. Citizens & Students)
ACADEMY HALL
1420 Locust St. 467-4156

"They made adoring subjects of their Carnegie Hall audience!"—*New York Times*
The Incomparable
THE KING'S SINGERS!
FROM ENGLAND
". . . not so much six men, as a single instrument!"
—*Newsweek*
Music from the 16th Century through Contemporary
Sun., Oct. 30, One Perf. only, 7:30 PM—Tickets $7 to $16
ACADEMY OF MUSIC
Broad & Locust Sts. 893-1930

THE FRIENDS OF MUSIC & DANCE AT SWARTHMORE present
THE LANG TRIO
Beethoven • Shostakovich • Mendelssohn
8:15 PM Saturday, Oct. 29—Free
LANG CONCERT HALL
Swarthmore College, Swarthmore (215) 447-7324

Opens tonite at 8 PM, thru Sun., Oct. 30TH!!!
THE PRINCE OF ENTERTAINMENT
BOBBY VINTON
GEORGE GOBEL
Fri. (8PM), Sat. (5 & 9 PM), Sun. (3 PM), $14.75
CHARGES: (215) 296-9994
VALLEY FORGE MUSIC FAIR
Route 202, Devon, Pa (215) 644-5000

BALLET

Tonight at 8 PM ONLY
ONLY FOUR PERFORMANCES LEFT!
PENNSYLVANIA BALLET
First Production of New Season!
"COPPELIA"
A favorite classic including brand-new choreography
Fri., Sat.—8 PM
Sat., Sun.—2 PM
Tickets NOW at Box Office, Ticketron
and by phone—Chargit (215) 665-8051
Last minute student rush tickets, as available, ½ price one-half hour before curtain each performance, valid student ID required, one ticket per ID.
SHUBERT THEATRE
250 S. Broad St. (215) 735-4768

DANCE

THE PHILADELPHIA DANCE COMPANY
Acclaimed for its spirited performance
SATURDAY, NOV. 5, 8 PM
TICKETS: $8
Available at the Box Office or Ticketron
PHONE RESERVATIONS: 572-7650
KESWICK THEATRE OF THE PERFORMING ARTS
Keswick Ave., at Easton Rd., Glenside, PA

WAVES VI
A JAZZ DANCE CONCERT
Nov. 9 thru 12—8 PM Nov. 13—7:30 PM
Tickets: $12.50 & $10
ZELLERBACH THEATRE
Annenberg Center Box Office 898-6791

DINNER THEATRE

Thrilling "Circus Musical"!
"BARNUM"
A dinner theatre first!
Limited Engagement! Now thru Dec. 31
EVES. from $17.95—MATS. from $16.95
Group Discounts
Ticket & Charge Information—Call 879-4000
CITY LINE DINNER THEATRE
4200 City Line Avenue Res.: 879-4000

KOPIA THEATRE presents
THE HUES OF BLUES
by Gilbert Lewis
November 3 thru December 18
Thurs. & Fri., 8:00 PM, Sun. 4:00 PM
THANKSGIVING DAY 3 PM
Thurs. / $13.50, Fri. & Sun. / $16.50. Group Rates Avail.
CORNUCOPIA
4942 Parkside Ave. 877-4426

POETRY

C. D. WRIGHT, Poet
Sunday, Oct. 30, 2 PM, Adm.: $3
PAINTED BRIDE ART CENTER
230 Vine St. Info./Res. 925-9914

MUSEUM

A cinematic salute to the city . . .
PHILADELPHIA VISIONS & REALITIES
starring JACK KLUGMAN
"visually exciting . . . awe-inspiring . . . stunning mix of film techniques . . . a strong, clear look at the city. . . . a film not only for visitors to Philadelphia but for those who live here." *Inquirer*
FREE with $1 museum admission charge
Perf.: 10:30, 11:30 AM, 12:30, 1:30, 2:30, 3:30 PM
Museum open Wed.-Sun. 10 AM-4:30 PM
PORT OF HISTORY MUSEUM AT PENN'S LANDING
Delaware Ave. at Walnut St. 925-8833/3804

International Cinema Fall 83

No films Mondays or Tuesdays

	Wed.	Thu.	Fri.	Sat.	Sun.
Sept.					
	28 7:30 Poetry in Motion	29 7:30 *Gordimer Stories* #1 9:30 Poetry in Motion	30 8:00 "Tribute to Pablo Neruda"	Oct1 Poetry in Motion 4:00, 6:00, 8:00, 9:45	2 7:30 *Young Retro:* The Ballad of Gregorio Cortez with Robert M. Young in person
Oct.	5 7:30 *Young Retro:* Short Eyes	6 7:30 *Gordimer Stories* #2	7 4:00 *Gordimer Stories* #2 ($1) 8:00 Xala with Oliver Franklin		9 2:00 *BFI Program 3:* Before Hindsight and Angel in the House 8:00 *BFI Program 2:* The Falls
	12 7:30 *Young Retro:* Cortile Cascino and Sit-In	13 7:30 *Young Retro:* Alambrista!	14 4:00 One Man's War ($1) 7:30 *Gordimer Stories* #3	15 4:00 *Gordimer Stories* #3 7:30 One Man's War 9:15 One Man's War	16 *Pearl Bowser presents:* 2:00 *Workshop:* Preserving Black American Cinema 7:00 Ganja and Hess
	19 7:30 *Young Retro:* Nothing But A Man	20 7:30 "NY Film Expo Animation Program"	21 4:00 "NY Film Expo" ($1) 7:30 *An Evening with Visiting Filmmaker Michael Di Lauro* 9:30 "NY Film Expo"	22 1:00 *Workshop:* "Positioning" *with Michael Di Lauro*	23 2:00 *BFI Program 4:* Animation for Live Action and Maeve 7:00 *BFI Program 5:* "Bill Douglas Trilogy"
	26 7:30 The Perfumed Nightmare	27 7:30 *Gordimer Stories* #4	28 4:00 *Gordimer Stories* #4 ($1) 7:30 *An Evening with Michael Wallin* 9:30 The Perfumed Nightmare	29 1:00 *Workshop:* "The Filmmaker as Poet" *with Michael Wallin*	30 2:00 *BFI Program 7:* At the Fountainhead 4:00 *BFI Program 6:* Down the Corner and So That You Can Live 7:30 *BFI Program 8:* Crystal Gazing
Nov.	2 7:30 *BFI Program 1:* "Free Cinema and Beyond"	3 7:30 Alsino and the Condor	4 4:00 *BFI Program 2:* The Falls ($1) 8:00 *BFI Program 3:* Animation for Live Action and Maeve	5 2:00 *BFI Program 3:* Before Hindsight and Angel in the House 8:00 *BFI Program 2:* The Falls	6 2:00 *BFI Program 3:* Animation for Live Action and Maeve 7:00 *BFI Program 5:* "Bill Douglas Trilogy"
	9 7:00 *BFI Program 6:* Down the Corner and So That You Can Live	10 7:30 *BFI Program 7:* At the Fountainhead 9:30 *BFI Program 1:* "Free Cinema and Beyond"	11 4:00 *BFI Program 8:* Crystal Gazing ($1) 7:30 *An Evening with Peter Bundy* 9:30 *BFI Program 4:* Before Hindsight and Angel in the House	12 1:00 *Workshop:* "Between the Idea and Reality Falls the Shadow, Part II" *with Peter Bundy*	13 2:00 *BFI Program 7:* At the Fountainhead 4:00 *BFI Program 6:* Down the Corner and So That You Can Live 7:30 *BFI Program 8:* Crystal Gazing
	16 7:30 Turumba	17 1983 Philadelphia Asian American International Film Festival	18 4:00 Turumba ($1) 7:30 "Creations"	19	20 2:00 *Workshop:* "Asians and Asian Images in the Media" *with Stephen Ning* 7:00 "Chinese American Communities" *with Stephen Ning*
Dec.	30 7:30 *AAIFF Program* To be Announced	1 7:30 *AAIFF Program* To be Announced	2 1:00 *Workshop:* "Culture and Distance" *with Mira Nair* 3:00 & 7:30 Willful Murder	3 3:00 "The AAIFF Festival Screening Room" 7:30 "Asian Women"	4

No films Thanksgiving Week

Crystal Gazing

My Childhood (Douglas Trilogy)

Turumba

Alsino and the Condor

Gregorio Cortez

Neighborhood Film Project

International Cinema Fall 83

Neighborhood Film Project
International House of Philadelphia
3701 Chestnut St.
Phila., PA 19104

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Featuring
- The British Film Institute: Independent Filmmaking, 1951-1982
- The 1983 Philadelphia Asian American International Film Festival

- Retrospective: Robert M. Young
- Visiting Filmmakers and Workshops
- Independent and International Features and Documentaries
- Philadelphia Premiere Film Screenings

A Tribute to Pablo Neruda

Presented in collaboration with the Pablo Neruda Cultural Center.
Fri. Sept. 23, 8:00 pm

Pablo Neruda was a Chilean poet and statesman of world reknown, a Nobel Prize winner whose poems included love sonnets and commentaries on the political turmoil in his homeland. This evening's tribute to Neruda, on the tenth anniversary of his death, will include poetry reading in both Spanish and English by Ben Heller (American translator and poet) and Radi Barrientos (Chilean theatrical director and poet). Also, two films will be screened:

CHILE IN THE HEART (Allan Francovich/1979/color/45 min) Chile was on the brink of civil war when Neruda, after serving as ambassador to France, returned in 1972. Neruda tried to alert his countrymen and the world to what was happening in a long poem entitled "Encitement to Nixoncide and Praise of the Chilean Revolution." CHILE IN THE HEART uses this poem – his last – read by Allen Ginsberg, to tell the Chilean story.

PABLO NERUDA: POET (Douglas Harris and Dr. Eugenia Neves/1972/bw/30 min) In an interview conducted shortly before his death, Neruda offers his views on love, hate, life and death, and explains his work methods. This discussion, intercut with poems and commentary tracing the development of Neruda's poetic vision, offers a uniquely personal testament to the life and work of one of the great poetic voices of our century.

CREDITS: Neighborhood Film Project Director: Linda Blackaby. Assistant Director: Lynn Carrillo. House Manager/Brochure Designer: Rich Clark. Projection: Laura Olson and others. Work Study Staff: Seth Kinney, Regina Foster, Tom Lennon and others.

THE PHILADELPHIA INDEPENDENT FILM/VIDEO ASSOCIATION is a project of the Neighborhood Film Project. For more information, contact Lisa Gallo or Jan Di Lauro at 387-5125 ext. 222.

International Cinema is presented by the Neighborhood Film Project of International House and is made possible, in part, by grants from the National Endowment for the Arts, the National Endowment for the Humanities, the Pennsylvania Council on the Arts, the Daniel W. Dietrich Foundation, Inc., the Hunt Manufacturing Company Foundation and the Cigna Foundation.

Workshop Registration

Visiting Filmmakers and Critics each present a workshop plus an associated public screening (see text for details). Registration for each workshop is $5.00 (not refundable) and includes admission to the workshop and the public screening plus any printed materials used in the workshop. NOTE: Screenings are open to the public at normal admission prices. Workshops are open only to registrants, whom we strongly encourage to attend the screenings as well.

Please send or bring this form to the Neighborhood Film Project, International House, 3701 Chestnut St., Philadelphia, PA 19104. Make your $5.00 check or money order payable to "International House."

Name _____
Address _____
City _____ State ____ Zip ____
Phone _____

Enclosed is $5.00 registration fee for:

___ Oct. 16, Pearl Bowser
___ Oct. 21-22, Michael Di Lauro
___ Oct. 28-29, Michael Wallin
___ Nov. 11-12, Peter Bundy
___ Nov. 20, Stephen Ning
___ Dec. 2-3, Mira Nair

NOTES: • Seating is first-come, first-served, with no advance sales and no reserved seats. Latecomers will be seated at the discretion of the management. • Box office opens 30 minutes before showtime. • These programs are designed for adult audiences, and are generally composed of films which may be either inappropriate or of little interest to children. • Series tickets may be used for no more than two admissions per show. No mail orders. • Programs are subject to change without notice.

Please note that when more than one program is screened on a given day, each program requires separate admission. Some programs consist of more than one film.

SCREENINGS AT
INTERNATIONAL HOUSE
3701 CHESTNUT ST.
PHILADELPHIA
For more info:
(215) 387-5125 ext. 222

ADMISSION
$2.50 - General Admission
$2.00 - Senior Citizens, Students, Unemployed, I-House Members (all must show ID)
$1.00 - Children, 12 and under

SERIES TICKETS (see notes)
$10.00 - Five Admissions
$15.00 - Ten Admissions

GROUP RATES
Please call 387-5125 ext. 222 in advance to arrange rates for groups of 10 or more.

Retrospective: Director Robert M. Young

Living with Eskimoes, swimming with sharks, marching 400 miles in and out of Angola . . . Robert M. Young's career as a documentary and ethnographic filmmaker – and as a narrative filmmaker whose characters reflect his intimacy with so many aspects of the human condition – has spanned more than three decades, contributing much to the shape of American Independent Cinema. For this retrospective sampling of his work, we have selected early and recent examples of his films, highlighted by a special preview of his new feature, THE BALLAD OF GREGORIO CORTEZ, and a personal appearance by Mr. Young.

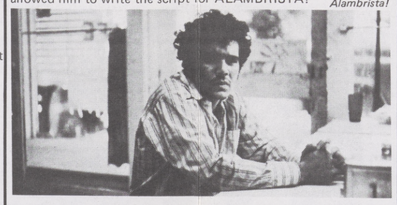
Robert M. Young graduated high school in New York at age 15, and then attended MIT. He dropped out in 1942 to become a Navy photographer in the Pacific. After the war he went to Harvard, where he made his first films and was a founder of the Harvard Film Society. Graduating in 1949, he formed a partnership with two other filmmakers, producing half-hour shorts for Florida's Marineland. The best of this footage became SECRETS OF THE REEF, named one of *Time* magazine's "ten best" films of 1957.

He began making NBC "White Paper" documentaries in 1960. The first, **SIT-IN**, was shot in Nashville, where Black college students were conducting sit-ins at the food counters of local stores which refused to serve them. SIT-IN concentrates on the soul-searching encounters between Blacks and whites. It won both the Peabody and George Polk Awards, and Young went on to make more award-winning, often controversial White Papers, including ANGOLA: JOURNEY TO A WAR (1961) and ANATOMY OF A HOSPITAL (1962).

Young made one other NBC White Paper, but it was never aired. **CORTILE CASCINO** (1960) is an unsentimental look at life in the Palermo, Sicily slum called "the Well of Death" by its inhabitants. The story deals with a mother and her children in a world of thieves, violence and deprivation. "NBC considered it too powerful for the American public," Young recalls, "and had it locked up. I consider it my best film." He then left NBC.

Young's first narrative feature was **NOTHING BUT A MAN** (1964), which he co-wrote, co-produced (with director Michael Roemer) and photographed. Dealing with the personal and social struggles of a young Black couple (Abbey Lincoln and Ivan Dixon in widely-praised performances) in Alabama, the film was not only effective drama, technically and narratively, but also a cogent statement of issues of the pre-militant Civil Rights movement. NOTHING BUT A MAN was one of the most critically-acclaimed films of its day.

During the late Sixties and early Seventies, Young wrote, directed and photographed a variety of television documentaries and dramas, including several award-winning National Geographic specials and the Emmy-winning THE ESKIMO: FIGHT FOR LIFE (1970). In 1977 he received a Guggenheim Fellowship which allowed him to write the script for ALAMBRISTA!



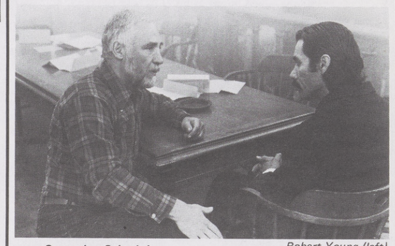
Alambrista!

ALAMBRISTA! (1978) is "a small, gentle, beautifully made film about a subject that might, in conventional hands, have received harsher or more histrionic treatment. Without sentimentality or rhetoric, it follows a Mexican farmworker on his illegal journey into California, which he soon discovers is hardly the land of opportunity . . . Mr. Young accepts at the outset that Roberto's pilgrimage is futile and unavoidable, and then goes quietly about the business of detailing the trip." – J. Maslin, *N.Y. Times*. ALAMBRISTA! won many awards, including "Best First Feature" at Cannes.

In 1979 Young directed **SHORT EYES**, based on Miguel Pinero's gritty play about the murder of a Tombs (NYC) inmate at the hands of his fellow convicts. The film featured a cast (including ex-cons) militantly committed to the play – and who were praised for their extraordinary ensemble performance – and the music of Curtis Mayfield. SHORT EYES is Young's toughest film – ". . . It may even be the most emotionally accurate – and so most frightening – movie about American prisons ever made. Its potency is in its words. They're live, raw, profane." – Pauline Kael, *New Yorker*. Young then directed two Hollywood features, RICH KIDS (1980) for Robert Altman and ONE-TRICK PONY (1981) for Paul Simon.

In 1981 Young was invited, as a resource person, to the 1981 summer seminar of the Sundance Institute – a creative resource center in Provo, Utah, established in 1980 by Robert Redford to foster the development of independently-produced, regionally-based films. It was there that the project that became THE BALLAD OF GREGORIO CORTEZ was launched.

THE BALLAD OF GREGORIO CORTEZ stars Edward James Olmos (ZOOT SUIT, BLADERUNNER, WOLFEN) as a young Mexican cowhand who became the object of a famous manhunt – and the subject of popular legend – in turn-of-the-century Texas. Having shot a sheriff in self-defense, Cortez flees and manages to elude hundreds of pursuers for 11 days. Finally, within sight of the Mexican border, he learns that his family is being held hostage, and gives himself up. Carefully researched and photographed on location (including the actual courtroom where Cortez was tried), the film portrays not only the truth about its legendary hero, but also the background of tension and fear between Mexican and Anglos in the Southwest of that era. Early reviews (especially from screenings at this summer's Munich Film Festival) have high praise for the film's acting, photography and narrative power. We're pleased to present GREGORIO CORTEZ in this special preview screening prior to its Philadelphia commercial release, along with a personal appearance by Mr. Young.



Robert Young (left) and Edward Olmos

Screening Schedule:

Wed., Oct. 5, 7:30 pm
SHORT EYES (104 min)
Sun. Oct. 9, 7:30 pm
THE BALLAD OF GREGORIO CORTEZ (104 min)
With Robert M. Young in Person
Wed. Oct. 12, 7:30 pm
SIT-IN (52 min) and CORTILE CASCINO (45 min)
Thu. Oct. 13, 7:30 pm
ALAMBRISTA! (110 min)
Wed. Oct. 19, 7:30 pm
NOTHING BUT A MAN (92 min)

The American Film Institute presents The British Film Institute Independent Film 951-1982

Before Hindsight

The British Film Institute celebrates its 50th anniversary this year, and in commemoration the American Film Institute has assembled a series of eight programs (16 films) showcasing "many of the best and the brightest of those films produced by the BFI production fund."

The establishment of this fund in 1951 coincided with the rise of the "Free Cinema" movement, signalling the beginning of post-war British independent filmmaking which would flourish and diversify, as greater funding became available, through the 1970s. The earliest independent film movement in Britain produced a number of pioneering documentaries in the 1930s and 1940s. This movement merged with Free Cinema and the rising class-consciousness of the post-war period to provide continued direction for British independent filmmakers. Almost all the films reflect an impulse to document the history and culture of the British working class – its beginning, neglect, and its struggle to maintain identity and dignity in the face of an industrial society. And almost all the films, whether narrative, documentary or something in between, utilize a direct, intimate documentary style of production.

In our presentation of this touring series, each of the eight programs will be shown one or two times (see calendar), and audience members will receive an illustrated program booklet prepared by the AFI and the Walker Art Center, with program notes written by Bill Horrigan of the Walker.

The national tour of "The American Film Institute presents the British Film Institute" has been organized and coordinated by the American Film Institute and programmed in cooperation with the Walker Art Center. The national tour has been made possible in part with support from the British Council (London) and the British Embassy (Washington DC).

Program 1 "Free Cinema and Beyond"

Wed. Nov. 2, 7:30 pm; Thu. Nov. 10, 9:30 pm

"Free Cinema" films expressed a belief in the interests of everyday working-class life which could be rendered in "personal" documentaries without concern for the constraints of commercial filmmaking. **O DREAMLAND (Lindsay Anderson/1953/11 min)** examines the world of a shopworn "Fun fair," a diversion for weary London workers. **MOMMA DON'T ALLOW (Karel Reisz, Tony Richardson/1956/22 min)** depicts the emerging youth culture in a north London jazz club. **NICE TIME (Claude Goretta, Alain Tanner/1957/17 min)** sketches an impressionistic view of the nightlife in Piccadilly Circus.

ROUGH CUT AND READY DUBBED (Hasan Shah, Dom Shaw/1982/58 min) is a contemporary heir to the sensibility and subjects of the earlier films. Most of the footage captures live performances of British post-punk acts (U.K. Subs, Selekter, Sham 69, John Peel, Cockney Rejects, Patrick Fitzgerald and many others) interspersed with interviews with musicians and music journalists (making a critical point about the symbiosis between music-makers and music-reviewers). Blown up from Super-8, the film achieves a jaggedly sensuous visual quality very appropriate to its subject.

Nice Time

Program 2

Fri. Nov. 4, 4:00 pm ($1); Sat. Nov. 5, 8:00 pm

THE FALLS (Peter Greenaway/1980/185 min) Working in the wake of the "VUE" (the Violent Unknown Event, an incomprehensible catastrophe caused, somehow, by the relationship of people to birds, with consequences ranging from the multiplication of the number of human sex roles and languages to the haphazard mutations of humans into birds), Greenaway provides capsule biographies of 92 VUE victims (those whose surnames begin with "Fall") together with interviews with experts, objective voice-over commentary, and a mass of precise and erudite facts and research, thus illuminating the genesis of the post-VUE world. This deadpan epic, charting a complete alternative world, was directed by Peter Greenaway (THE DRAUGHTSMAN'S CONTRACT), with music by Michael Nyman and Brian Eno, in the English tradition of nonsensical humor and utopian vision.

The Falls

Program 3

Fri. Nov. 4, 8:00 pm; Sun. Nov. 6, 2:00 pm

ANIMATION FOR LIVE ACTION (Vera Neubauer/1978/26 min) The struggle of women to express their own self-image is rendered as the tale of the animator and her animated, cartoon-drawing alter-ego who presents a series of challenges, problems and solutions in this witty, imaginative and visually inventive film.

MAEVE (Pat Murphy, John Davies/1981/110 min) The story of a young woman who returns to Belfast from London, MAEVE combines its exploration of women's roles in the colonized society of Northern Ireland with a broader political inquiry into the status of Republicanism itself as it inflects the lives and behavior of one Catholic family.

Program 4

Sat. Nov. 5, 4:00 pm; Fri. Nov. 11, 9:30 pm

ANGEL IN THE HOUSE (Jane Jackson/1979/28 min) A modest and precise narrative, inspired by the writings of Virginia Woolf, following a young woman over several years as her evolving literary and feminist values force changes in her relations within a patriarchal family order.

BEFORE HINDSIGHT (Jonathan Lewis, Elizabeth Taylor-Mead/1978/78 min) BEFORE HINDSIGHT re-presents newsreel footage of the 1930s to point out what now seems – in hindsight – a dismaying failure to communicate the dimensions of the Nazi threat. More importantly, the film questions whether it's even *possible* to represent contemporary history through journalistic reportage; will today's news display the same flagrant omissions and misstatements, seen 40 years from now, that the news reports of the 30s display when looked at today?

Program 5

Sun. Nov. 6, 7:00 pm

"The Bill Douglas Trilogy"

Bill Douglas' autobiographical trilogy represents one of the signal achievements of narrative cinema in the 1970s. Told in a rigorously spare style equally suggestive of Bresson and the classic English documentary, the story describes "Jamie's" trajectory of development beginning in the 1940s in a poverty-stricken mining village near Edinburgh and ending in the 1950s with Jamie stationed in Egypt doing military service. In a powerful series of images, Douglas recaptures the subjective experiences of the boy, his relationships within an oppressive and almost incomprehensible family structure, his struggles, his lonliness.

The films are **MY CHILDHOOD (1972/43 min), MY AIN FOLK (1973/55 min)** and **MY WAY HOME (1978/72 min).**

Program 6

Wed. Nov. 9, 7:00 pm; Sun. Nov. 13, 4:00 pm

DOWN THE CORNER (Joe Comerford/1977/52 min) Telling an episodic story, Comerford's film uses amateur actors and real locations (in a working-class housing development near Dublin) to depict everyday incidents in the lives of five adolescent boys. DOWN THE CORNER is widely regarded in Ireland as a landmark in its development of a national cinema.

SO THAT YOU CAN LIVE (Cinema Action/1981/85 min) The life of a South Wales family, followed over five years in cinema-verite style by Cinema Action, becomes a reflection upon Welsh national and social realities, and of the crucial role of tradition and oral history as a buffer against economic and social turmoil.

Program 7

Thu. Nov. 10, 7:30 pm; Sun. Nov. 13, 2:00 pm

AT THE FOUNTAINHEAD (OF GERMAN STRENGTH) (Anthea Kennedy, Nicholas Burton/1980/96 min) Using fact and fiction, documentary and recreated period footage, this film recounts the lives of its four characters from their beginnings in the turbulent Berlin of the 1920s. Johannes is a German-Jewish emigre now living in London; Gerhard is a long-time socialist and recently-retired citizen of East Germany; Sophie and Kurt are West Berlin activists who have recently published a book exposing ex-Nazis prospering in German politics and industry. The four old friends are brought together as lawsuits are generated by the book, and their reunion triggers memories and debates that reveal much about relationships both within a divided Germany and of that Germany to the rest of the world.

Program 8

Fri. Nov. 11, 4:00 pm ($1); Sun. Nov. 13, 7:30 pm

CRYSTAL GAZING (Laura Mulvey, Peter Wollen/1982/92 min) The newest film by two of Britain's leading critics and avant-garde filmmakers addresses the state of Britain under the Thatcher regime, with its toll of recession and unemployment, as visited upon four characters: Neil, a science-fiction illustrator; Kim, a rock singer and sax player (portrayed by Laura Logic of X-Ray Spex and Central Logic); Vermilion, an analyst of satellite photographs; and Julian, a graduate student. "Poised between Brecht and Breton," according to Wollen, with "rock 'n' roll and foreign theory" as its backbone, the film is reticent to dictate, posing problems rather than solving them.

Neighborhood Film Project

International Cinema Fall, 1983

September

See also "A Tribute to Pablo Neruda" (9/23) on back cover

POETRY IN MOTION Philadelphia Premiere

Wed. Sept. 28, 7:30 pm; Thu. Sept. 29, 9:30 pm;
Fri. Sept. 30, 7:30 & 9:30 pm; Sat. Oct. 1, 4:00, 6:00, 8:00, 9:45 pm

(Ron Mann/Canada/1982/color/92 min) "A terrific and surprisingly kinetic documentary — a concert with words . . ." (*Toronto Globe and Mail*). POETRY IN MOTION features performances by 25 major North American poets, capturing the intimacy and immediacy of poetry-as-performance. The film itself is a performance piece, combining club and controlled studio performances by poets selected for maximum audience impact. POETRY IN MOTION is also a probing assessment of the state of contemporary poetry, its audience, and its role in our culture. Among the featured poets are Allen Ginsberg, William Burroughs, Ann Waldman, Amiri Baraka (LeRoi Jones), Diane Di Prima, Jim Carroll, The Four Horsemen, Tom Waits and John Cage. "Like an electric charge, POETRY IN MOTION is rude, noisy and abrasive. The result is a celebration of poetry's ancient oral tradition. It's a lively demonstration that verse is alive and thriving . . ." —D. Steritt, *Christian Science Monitor*.

The Gordimer Stories Philadelphia Premiere

Program 1

Thu. Sept. 29, 7:30 pm; Fri. Sept. 30, 4:00 pm ($1)

This series is based on the stories of Nadine Gordimer, whose work has charted the physical, emotional and political geography of her native South Africa. Though much of her fiction emerges as an indictment of apartheid, her method is not didactic; rather, she carefully observes the effects of politics on the lives of individuals. Six distinguished South African directors collaborated with Ms. Gordimer to make these films, which hope not only to entertain but also to challenge the conscience of the viewer. Four different programs will be screened in September and October; check the calendar carefully for details.

CITY LOVERS (Barney Simon/1982/55 min) The story of an interracial affair between a German geologist and a South African supermarket clerk.

SIX FEET OF THE COUNTRY (Lynton Stephenson/1978/30 min) A young white couple seek to repair their marriage by moving to a farm outside Johannesburg. There they come into conflict with the laws of apartheid because of their relationship with Black farm workers. Script: Barney Simon.

AN INTERVIEW WITH NADINE GORDIMER (30 min) See Program 4.

October

See also "Robert M. Young Retrospective"

Oral History

The Gordimer Stories Philadelphia Premiere

Program 2

Thu. Oct. 6, 7:30 pm; Fri. Oct. 7, 4:00 pm ($1)

A CHIP OF GLASS RUBY (Ross Devinish/1982/55 min) A woman's family, living in an area of Johannesburg no longer permitted to Indians, is torn between love and anger when her political activism leads to imprisonment. Script: Nadine Gordimer.

ORAL HISTORY (Peter Chappell/1982/55 min) When a village chief discovers that his people are harboring guerilla fighters, he seeks to save the village from the white men's army by informing the police — with terrible consequences. The story is told as a contemporary legend, part of the tribe's oral tradition. Script: Nadine Gordimer.

XALA

Fri. Oct. 7, 8:00 pm

(Ousmane Sembene/Senegal/1974/123 min/color/French, Eng titles) After showing CEDDO in this summer's "African Traditions: Reflections in Film" series, we want to continue bringing in other Sembene films. This savage and funny satire zeroes in on a touchy subject: African leaders acting as puppets of Europeans by disguising white colonial policies as their own. Sembene builds his story around a self-satisfied, half-Westernized businessman who is suddenly struck down by the *xala* (pronounced ha-la), a curse rendering the victim impotent. "The work of one of the most remarkable artists in the world. . . ." J. Kroll, *Newsweek*. Introduction and discussion by independent producer and critic Oliver Franklin.

Oct. cont'd.

ONE MAN'S WAR Philadelphia Premiere

Fri., Oct. 14, 4:00 pm, ($1); Sat., Oct. 15, 7:30 & 9:15 pm

(Edgardo Cozarinsky/France/1981/b&w/105 min/In French with English subtitles) ONE MAN'S WAR is a frightening descent into the garbage can of history. Contrasting *The Parisian Diaries* of German writer and career army officer Ernst Junger with newsreels of the Occupation and "Aryan" music against "degenerate" music, Director Cozarinsky weaves a fascinating collage which dramatizes the effects of Nazism on the everyday lives of Parisians. He describes his method as a dialogue between found objects, and the film, both intellectually provocative and deeply moving, has been hailed in Europe as inaugurating a new genre.

Good Climate

The Gordimer Stories Philadelphia Premiere

Program 3

Fri. Oct. 14, 7:30 pm; Sat. Oct. 15, 4:00 pm

GOOD CLIMATE, FRIENDLY INHABITANTS (Lynton Stephenson/1982/55 min) A lonely widow befriends a younger man and becomes his lover. As his brutality and callousness reveal themselves, she discovers he is a hired killer, a mercenary. Script: Barney Simon.

PRAISE ("Not for Publication") (Richard Green/1982/55 min) A young Black street boy with great intellectual gifts becomes the protege of an English teacher, who hopes he will become the first Black South African scholar at Oxford. Script: Nadine Gordimer.

Visiting Critic Pearl Bowser

Bill Gunn and Pearl Bowser in Paris, 1980, during the first European retrospective of Independent Black American Cinema.

Workshop

Sun. Oct. 16, 2:00-5:00 pm

"The Preservation of Black American Cinema" with Pearl Bowser. In the years before World War II, independent filmmakers like Oscar Micheaux provided Black Americans with non-stereotypical images in cinema. Many of these films have been lost to future generations forever. In this workshop, Pearl Bowser (film historian, programmer and Associate Director of Third World Newsreel) will outline the issues and problems involved in film restoration, illustrating the discussion with slides and film clips. See back cover for registration information.

Mabel King as Queen of Myrthia in *Ganja and Hess*

GANJA AND HESS

Sun. Oct. 16, 7:00 pm

(Bill Gunn/USA/1970/color/110 min) Bill Gunn's extraordinary film foray into the realms of contemporary Black consciousness, Christian myth, sexual definition, cultural dislocation and blood ritual has, since its brief premiere in 1973, acquired enormous status as a legendary Black film. This long-unavailable film was restored in 1982 by Pearl Bowser, who will introduce and discuss tonight's presentation of the restoration print.

GANJA AND HESS uses a traditional genre, the vampire film, to recount the story of Dr. Hess Greene, a wealthy scholar who is driven repeatedly to enact a primal, brutal yet spiritual ritual: the drinking of human blood. Gunn's film suggests much about yearning, about desire, about men, about blackness, about survival and schizophrenia in a culture rife with saints and monsters. (Excerpted from Third World Newsreel notes.)

1983 New York Film Expo
Animation Program Philadelphia Premiere

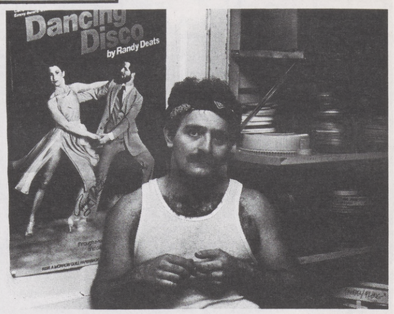
Thu. Oct. 20, 7:30 pm; Fri. Oct. 21, 4:00 ($1) & 9:30 pm

Fourteen of the best new animated films, highlighted by **TANGO** (J. Rybszcynski/Poland), a complex piece of animated choreography, using matte photography, which becomes a hypnotically complex parable of the human predicament (Academy Award, Best Animated Short, 1982), and **THE GREAT COGNITO** (Will Vinton Productions/Barry Bruce) In which a stand-up comic begins to physically mutate as he does an impersonation routine (Academy Award nominee, 1982).

Also on the program: **CURRENTS CAPRICE** (Steve Eagle); **DISSIPATIVE DIALOGUE** (David Ehrlich); **UP** (Roger Kukes); **PORTRAIT OF A WOMAN WITH TOMATOES** (Julie Zammarchi); **VIS-A-VIS** (Karen Aqua); **A RAVISHING OF FRANK N. STEIN** (G. Schwizegebel); **MALICE IN WONDERLAND** (Vincent Collins); **THE ROAR FROM WITHIN** (Flip Johnson/Center Screen); **CURIOUS PHENOMENA** (Stan VanDerBeek) State-of-the-art computer animation; **EARTHLY BEINGS** (Chuck Eyler); **WARM BREAD** (Kim Singhrs); and **SEEPAGE** (Henry Selick).

Running time is 92 min. This program is designed for adult audiences.

Oct. cont'd.



Visiting Filmmaker

Michael Di Lauro

An Evening with Michael Di Lauro

Fri. Oct. 21, 7:30 pm

Michael Di Lauro, in addition to his "slice of life" documentaries (which have been recognized at numerous film festivals), has worked with George ("Living Dead") Romero, written and produced commercials for KWY-TV, and won three Emmys for his public TV documentaries. His program tonight includes:

VOWELS (1974/bw/5 min) A statement on our inability to communicate succinctly. **ROTARY CUT** (1975/color/4 min) Glimpses from the center investigating the perimeter — an intercourse of sight and sound never realised. **BOUNA VITA** (1974/color/4 min) Values and expectations are stated and promised; a wedding film. **IT COULD USE MORE SALT** (1975/bw/8 min) A weekend at home finds Michael's family making sausage. **SWEET POTATO** (1977/bw/11 min) An amusing and frank self-portrait that comments on the nature of documentary truth and distortion. **FANTASY FLING** (1979/color/28 min) A documentary on the social values of the late 70s as manifested in the disco phenomenon. **WHAT WAS, IS AND WILL BE** (by Michael & Jan Di Lauro/1982/color/16 min) Octopus, eel and fried dough; an Italian celebration about family and tradition.

Workshop

Sat. Oct. 22, 1:00-4:00 pm

"Positioning" with filmmaker Michael Di Lauro. This workshop will focus on how ideas for commercials, industrials or documentaries are produced for a specific objective — audience, sponsor or budget. Special emphasis will be on positioning yourself with your clients, their needs and their public relations techniques. Examples of Di Lauro's film scripts will be analyzed, and additional films and videotapes will be screened. See back cover for registration details.

THE PERFUMED NIGHTMARE

Wed. Oct. 26, 7:30 pm; Fri. Oct. 28, 9:30 pm

(Kidlat Tahimik/Philippines/1977/color/91 min/Tagalog, Eng narration) This amazing $10,000 first feature, which won the International Critics' Prize at the 1977 Berlin Film Festival, is a semi-autobiographical fable, full of humor, irony, dazzling images and outlandish ideas. Kidlat (author/protagonist) lives in a rural Filipino village, but his dreams are of technology, of rockets — he's the founder and president of the Werner von Braun Fan Club. His journey out of the dream and into the reality of Western culture takes him to Paris and Munich, where he begins to see the shiny supertechnology for what it is, and realizes that you can't make rockets from bamboo. ". . . a delightfully original antidote to the stale stuff proliferating on our movie screens." —Judy Stone, *San Francisco Chronicle*.

Country Lovers

The Gordimer Stories Philadelphia Premiere

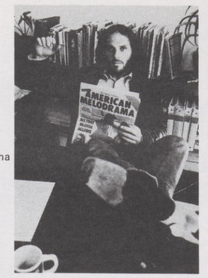
Program 4

Thu. Oct. 27, 7:30 pm; Fri. Oct. 28, 4:00 pm ($1)

COUNTRY LOVERS (Manie van Rensburg/1982/55 min) The clandestine friendship between the white son of landowners and the Black daughter of farm workers becomes an equally forbidden romance, with tragic results. Script: Nadine Gordimer.

AN INTERVIEW WITH NADINE GORDIMER (Peter A. Frense/1982/30 min) Gordimer tells of her life in South Africa, and her involvement in the making of these films.

Oct. cont'd.



Michael Wallin at Canyon Cinema

Visiting Filmmaker

An Evening with Michael Wallin

Fri. Oct. 28, 7:30 pm

San Francisco-based independent filmmaker Michael Wallin has been making films since 1968, has taught film at two California colleges, and has been manager of Canyon Cinema Co-op for five years. His films have been noted for their fine craftsmanship and lyrical composition; several have won prizes at festivals around the country. Tonight he will present and discuss:

ALONG THE WAY (1983/20 min) A visual diary and experimental 'travelogue.' **FEARFUL SYMMETRY** (1981/15 min) Uses mathematically-determined single-framing to animate static objects. **MONITORING THE UNSTABLE EARTH** (1980/20 min) 'A (re)ordering of the elements of our external world' — a rhythmic series of juxtaposed images (collapsing building/Utah salt flat) comments on the fragility of the civilized world. **SLEEPWALK** (1973/12 min) A funny, instructive analysis of personality as expressed in movement and gesture. **COOL RUNNINGS** (1980/13 min) A brief look into the lives of some Jamaican Rastafarians. **KALI'S REVUE** (1972/8 min) A structural film transforming images of the real world through dissolves, fades and layered sound.

Workshop

Sat. Oct. 29, 1:00-4:00 pm

"The Filmmaker as Poet" with filmmaker Michael Wallin. "A brief exploration of the means by which the experimental filmmaker creates a successful short film without resorting to the use of actors or storyline. Film can exist as a pure artform, its aesthetic tools being light, color, form, texture and how these elements are combined in the editing process and joined with sound. Films of my own and others representative of the genre will be screened and discussed, in addition to the means by which these films can be brought to a larger audience via alternative distribution outlets." —M. Wallin.

November

See also "British Film Institute" and "Asian American Festival"

Presented in collaboration with the Pablo Neruda Cultural Center
Philadelphia Premiere

ALSINO AND THE CONDOR

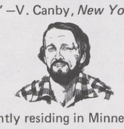
Thu. Nov. 3, 7:30 pm

(Miguel Littin/Nicaragua/1982/color/89 min/Spanish, Eng titles) This is a preview screening (before its 11/4 opening at the Roxy) of the first fiction feature made in Nicaragua. A remarkable collaboration between a Chilean director and four Latin American film companies produced this film, which was nominated for an Academy Award and won "Best Feature" prizes at Los Angeles Filmex and the Moscow International Film Festival.

ALSINO AND THE CONDOR is loosely based on the novel *Alsino* (1920) by Chilean writer Pedro Prado. Alsino is a 12 year old boy living in a Nicaraguan village ruled by government soldiers and an American military advisor. The boy dreams of flight — flight to escape, flight as an ancient goal of man. In the novel, action happens in Chile's central zone in the 1920's. In the film, Littin transposes the adventures of Alsino into Nicaragua of the 1980's.

". . . A politically angry film with the manner of a mournful fable . . . wise and just a little bit lunatic." —V. Canby, *New York Times*.

Visiting Filmmaker



An Evening with Peter Bundy

Fri. Nov. 11, 7:30 pm

Peter Bundy, a filmmaker currently residing in Minnesota, is interested in using film to portray the contemplative qualities of the American landscape. Preferring not to manipulate images through editing, he patiently waits for things to happen and then records them on film. However, he does play with the soundtracks, exploring sound in relation to image. Through careful, almost classical composition of these elements, Bundy creates "tonal documents" which emphasize the visual and auditory richness of people and places. Peter Bundy will present a program and discussion of his films, which include: **LAUREL FORK** (1978); **NIGHT AWAKENING** (1975); **STATE HIGHWAY** (1978); **ALABAMA DEPARTURE** (1978); **UNDERBRIDGE** (1978); **WYOMING PASSAGE** (1980); **TRANSITION** (1979); **TO & FROM CHILDHOOD: A PORTRAIT** (1982); **SUMMER SKETCH** (1983); and **FOUR CORNERS** (1983).

Workshop

Sat. Nov. 12, 1:00-4:00 pm

"Between the Idea and the Reality Falls the Shadow (Part II): Image, Music, Text" with filmmaker Peter Bundy. A look at the three primary elements of film and how different filmmakers and genres use each of these elements in a different balance. For example, many films are very image-oriented with a minor text. What does each element offer the film? How are they married? Selections will be screened. See back cover for registration details.

The 1983 Philadelphia Asian American International Film Festival

This year's Festival includes an unusually diverse selection of films — both documentary and narrative — by indpendent Asian American filmmakers, along with international features from the Philippines and Japan. Most of these films are being seen here for the first time in Philadelphia. Among the films are those which attempt to present genuine, historically accurate, non-stereotypical views of Asian and Asian American life. Moreover, they represent a level of filmmaking that will excite anyone interested in film.

We hope that this Festival, as it demonstrates and invites the involvement of Asian American communities in the media arts, will become a forum for the discussion of Asian American issues as portrayed in film. We have planned discussions following many of the screenings, and have invited some of the filmmakers to be present.

The Philadelphia Asian American International Film Festival is presented by the Neighborhood Film Project of International House, in collaboration with the Philadelphia Asian American Film Festival Committee.

The national tour of the Festival is presented in cooperation with Asian Cine Vision with partial funding from the National Endowment for the Arts.

TURUMBA

Fri. Nov. 18, 7:30 pm; Sat. Nov. 19, 4:00 pm ($1)

(Kidlat Tahimik/Philippines/1983/color/95 min/Tagalog, Eng titles) TURUMBA is the story of the impact of European capitalism on the traditional and family values of a small Filipino village. The point-of-view is that of a young boy whose father is the village *cantore* and whose family hand-crafts a small number of beautiful papier-mache figures for the annual *Turumba* religious festival. One year a German exporter sees them, and orders 500 for Oktoberfest; they sell so well that soon the father has transformed their house into a jungle assembly line, producing thousands of papier-mache mascots for the Munich Olympics. Tahimik (PERFUMED NIGHTMARE) presents the story with a facade of bland innocence that masks a strong sense of irony and acute social observation.

'Creations'

Sat. Nov. 19, 7:30 pm

Six films by and/or about Asian American artists. **THE BEGINNING (Daw-Ming Lee/1982/bw/3½ min)** Innovative sand animation, by a Philadelphia filmmaker, based on an ancient Chinese myth about the creation of the universe. **SPIRIT OF THE DREAM HOUSE (Fu-ding Cheng/1983/color/15 min)** Surreal animation in which a house tells of its construction and past inhabitants. **JAMES WONG HOWE: THE MAN AND HIS MOVIES (Produced by Beulah Quo/1975/color/25 min)** The life and work of the famous Chinese American cinematographer (HUD, THE ROSE TATOO). **THE WORLD OF DONG KINGMAN (James Wong Howe/1953/color/20 min)** Howe's documentary on the famous Chinese American painter at work in New York. **HONG KONG DONG (Dong Kingman/1981/color/5 min)** Dong, a water color painter, creates an animated collage about his past, from a childhood in Hong Kong through his youthful journey to America. **FOOL'S DANCE (Robert Nakamura, Karen Ishizuka/1983/color/27 min)** A tragic comedy about life and death in a convalescent home, starring noted actor Mako as a Buddhist patient with a penchant for Shakespeare.

Visiting Filmmaker Stephen Ning

Workshop

Sun. Nov. 20, 2:00-5:00 pm

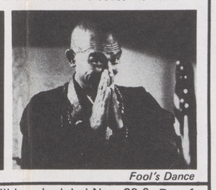
"Asians and Asian Images in the Media" with filmmaker Stephen Ning. From Charlie Chan to CHAN IS MISSING, the perception and misconception of Asian images in film and print have influenced Asian Americans working in the media as well as affecting society in general. Illustrating with slides and film clips, Stephen Ning will discuss — from historical, sociological and personal viewpoints — the effects of such stereotypes; how they are influenced by public policy; and how Asians and Asian Americans are working in the media today to combat them. An open discussion period will be included. See back cover for registration details.

'Chinese American Communities'

Sun. Nov. 20, 7:00 pm

SAVE CHINATOWN (Jon Wing Lum/1973/30 min) The making and showing of this documentary became an integral part of the Philadelphia Chinese community's protest against the expressway project that could have spiritually and physically decimated Chinatown. **AFTERBIRTH (Jason Huang/1982/30 min)** A documentary which, by focusing on three generations of the Hu family, explores the dilemma of American-born Asians as they seek to evolve their relationship between soul and appearance, substance and artifact, and between two very different cultures. **FRECKLED RICE (Stephen Ning/1982/48 min)** Bilingual drama of a boyhood in Boston's Chinatown during the 1960s, in which a 13-year old boy, caught in cross-cultural conflicts and misunderstandings, runs away from home — and discovers that his problems have been faced by other members of his family. Filmmaker Stephen Ning will be present to introduce and discuss his film.

Freckled Rice



Fool's Dance

An additional AAIFF program will be scheduled Nov. 30 & Dec. 1.

Visiting Filmmaker Mira Nair

So Far From India

'Expectations and Struggles'

Fri. Dec. 2, 7:30 pm

A TIME TO RISE (Anand Patwardhan, James Monro/Canada/1981/color/40 min) This documentary is about the struggle of farmworkers in British Columbia (most of whom are Chinese or East Indian immigrants) to organize. It not only records their fight with dignity and passion, but also makes clear similarities and parallels in the situations of farmworkers throughout North America.

SO FAR FROM INDIA (Mira Nair/U.S.-India/1982/color/52 min) A chronicle of an Indian immigrant worker in New York City who struggles to support a family back home. The contrast between his life in his new environment and that of those still in his Indian village is poignantly conveyed. Filmmaker Mira Nair will be present to introduce and discuss her film.

Workshop

Sat. Dec. 3, 1:00-4:00 pm

"Culture and Distance" with filmmaker Mira Nair. An exploration of the issues involved in perceiving — or filming — elements of one's native culture after having been distanced from it for some time. Such new perspectives can yield a world-view and understanding of increased complexity. This process, especially as it applies to the effort to avoid simplistic categorizations of Third World or minority cultures, will be discussed, and some films and writings will be included. See back cover for registration details.

WILLFUL MURDER

Sat. Dec. 3, 3:00 & 7:30 pm

(Kei Kumai/Japan/1981/bw/131 min/Japanese, Eng titles) Set in U.S.-occupied postwar Japan, WILLFUL MURDER (by the director of SANDAKAN NO. 8) is the suspenseful dramatization of a reporter's investigation into the famous and mysterious "Shimoyama Incident" of 1949. Japan is in tumult, with the labor movement undergoing increased radicalicalization, and the Americans concerned with creating, in Japan, a buffer against Communism in the Far East. Shimoyama, president of Japan National Railways, lays off thousands of workers under U.S. orders. The next day, his mangled body is discovered lying on a railroad track. Is it a suicide of shame, or murder? WILLFUL MURDER, which stars Tatsuya Nakadi (KAGEMUSHA, THE SHADOW WARRIOR) as the reporter, was Japan's official entry in the 31st Berlin International Film Festival.

'The Festival Screening Room'

Sun. Dec. 4, 3:00 pm (Free)

An informal, bonus screening of films from the Festival which are too good to pass up. Schedule will be announced; a discussion will follow.

(left) *Sewing Woman*
(right) *The Silence*

'Asian Women'

Sun. Dec. 4, 7:30 pm

Four films by independent Asian American filmmakers. **MATRIMONY (Ruby Yang/1981/color/8 min)** A satire on the value and meaning of contemporary marriage. **THE SILENCE (Michael Toshiyuki Uno/9182/color/30 min)** Powerful, Oscar-nominated drama of an American soldier stranded in the jungle with a Vietnamese woman who lives to "care for the dead." **FEI TIEN: GODDESS IN FLIGHT (Christine Choy/1983/color/20 min)** A drama which contrasts the aspirations and attitudes of two generations of Chinese American women, based on Genny Lim's play *Pigeons*. **SEWING WOMAN (Arthur Dong/1982/bw/14 min)** Acclaimed as a sensitive, flawlessly executed telling of a universal tale, SEWING WOMAN follows Zem Ping Dong from her "blind marriage" at 13 in China through 30 years as a garment worker in the U.S.

Neighborhood Film Project
International Cinema Fall, 1983

Visiting Filmmaker

An Evening with Michael Wallin

Fri. Oct. 28, 7:30 pm

San Francisco-based independent filmmaker Michael Wallin has been making films since 1968 and has studied with Bruce Baillie, James Broughton and Peter Kubelka. He has also taught film at Antioch College/West and the California College of Arts and Crafts. He is currently manager of Canyon Cinema, a "no-profit" cooperative distribution center for independent filmmakers.

* * * *

jects in natural and museum settings - paring away dross and fixing together a moving panorama of perceptual dares. The visuals are bonded together with an intriguing soundtrack." -Calvin Ahlgren, *San Francisco Chronicle* (San Francisco Art Institute Film Festival Judge).

"...We see 'vast expanses of sky, of desert; rich green forests, meadows; billowing silvery fabric of Christo's Running Fence, rolling fog; parading majorettes, cloud forms, falling snow, flash of slot machines; mountain peaks, Duane Hanson's clone-like people sculptures, the Great Salt Lake...'" -Anthony Reveaux, from "1981 Bay Area Filmmakers Showcase" program notes.

"MONITORING THE UNSTABLE EARTH is a truly engaging work. It seems to me to mark out an important area within an evolving genre of independent film which (for lack of a better term) I call 'The Topological Cinema.' Other makers involved in this form would include Peter Rose, Ken Kobland and Barry Gerson." -Bruce Jenkins, Film Programmer, Media Study/Buffalo.

Award: SFAI Film Festival, 1980; screened at the 1981 San FRancisco International Film Festival's "Bay Area Filmmakers Showcase."

FEARFUL SYMMETRY (1981/15 min/color/silent)

"Long live dynamic geometry, *the movement of points, lines, surfaces, volumes..."* -Dziga Vertov.

Uses precisely (mathematically) determined single-framing, to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field. Images: deadend railroad tracks, ice plant fields, Bethlehem smokestack, Canyon office, back porch clouds and sky, PG&E plant at Moss Landing...

"...I feel Michael Wallin experienced a transcendent state first, then after translating that into intellectual terms, began to film a construct. The resulting imagery degenerates the primordial impulse - yet even in the scattered loss of the original, Wallin hones and refines the tools to the point of release from their precise focus - to a quality evident in *between* the cuts, the voidness of a non-existent presence beyond the subject. Wallin imputes the foundation of an imagistic world through discontinuous static displacement pans, flash framing the blindness *persistent in vision,* emptying out the subject-as-limit into the *subjectlessness* of seeing. Yet there remains the sense that Wallin's experience is retroactive and hence bound up in *technique.* This approach is simultaneously the wall and the way through the wall; both the eye and the needle..." -Robert Fulton, filmmaker (SFAI Film Festival Judge).

ALONG THE WAY (1983/20 min/color) Philadelphia Premiere

A visual journal or diary, an experimental "travelogue," where the signposts of interest are equally elements of architecture and plant life as people and events. Imposition of formal compositional strategies vies with the revelation of off-hand personal gesture to continually re-generate interest and belie expectation. The intent is to communicate the essential quality of "place," which is always an amalgam of the visual and the emotional. Filmed over a period of eighteen months at the following locations: Sea Ranch (northern California coast); Mendocino, California; Lake Tahoe; San Francisco (eclipse of the Moon); Negril, Jamaica; and rural Maryland (Scientist's Cliffs and Port Republic). Further adventures in the "topological cinema"...

"Things are as they are - they are not like anything." -Robert Creeley.

"No ideas but in things." -William Carlos Williams.

"We've traveled on together/Through dark and sunny days/And may we always be together/Just my Lord and I along the way." -"Along the Way" (John Duffy) as recorded by the Country Gentlemen.

MICHAEL WALLIN: FILMOGRAPHY - ALONG THE WAY (1983); DECODINGS (work-in-progress); FEARFUL SYMMETRY (1981); MONITORING THE UNSTABLE EARTH (1980); COOL RUNNINGS (1980); TALL GRASS (1980); GREED, OR BUFFALO BABA (1980); THE PLACE BETWEEN OUR BODIES (1975); SLEEPWALK (1973); AS THE WHEEL TURNS (1973); KALI'S REVUE (1972); MENDOCINO (1968); PHOEBE AND JAN (1968). All of Michael Wallin's films are available from Canyon Cinema, 2325 Third St., Suite 338, San Francisco CA 94107.

International Cinema is presented by the Neighborhood Film Project of International House and is made possible, in part, by grants from the National Endowment for the Arts, Washington DC (a federal agency), the Pennsylvania Council on the Arts, the Daniel W. Dietrich Foundation, Inc., the Hunt Manufacturing Company Foundation and the Cigna Foundation.

San Francisco Filmmaker

MICHAEL WALLIN

will show films and speak

Tuesday, October 11

at 2 p.m.

in the

Film Screening Room

F211, F.A.C. URI

Oct. 8 - 14, 1983

This Week

University of Rhode Island News & Information

Saturday — OCTOBER 8

HOMECOMING WEEKEND
Cross Country (M): Brown, Providence College, and RIC, at Brown, 11:30 am
Football: URI vs. Northeastern, 1:30 pm
Film: "An Officer and a Gentleman," $1.50, Edwards Aud., 7:30 and 10 pm

Monday — OCTOBER 10

COLUMBUS DAY HOLIDAY - Classes are held; offices are closed
Satellite Health Clinic, Union Lobby, 11 am to 1 pm, also Thurs.
Gerontology Seminar: Sylvia G. Zaki, RIC, "Issues of Families with Alzheimer's Victims," Transition Center, Lower College Rd., noon
Microbiology Seminar: Stephen Lory, Harvard Medical School, "Biosynthesis and Post-Translational Modification of Pseudomonas aeruginosa extoxin A," 213 Morrill, noon

Tuesday — OCTOBER 11

Final day for undergraduates to drop "Early Drop" courses
Marine Advisory Service Lecture: Prentice K. Stout, marine educator, "Narragansett Bay," Kingston Library, noon
Art Lecture and Films: Michael Wallin, filmmaker, F211 Fine Arts Center, 2 pm
Field Hockey (W): URI vs. Brown, 3 pm
Zoology Colloquium: Lois Patterson, zoology, "The Migration of the Marked Cells from Proximal Sources into Distally Regenerating Axolotl Limbs," A105 Biological Sciences Center, 4 pm
ICMRD Lecture: Edgar Arias, Univ. of Costa Rica, "Resource Economics Research in the Caribbean Basin," 115 Woodward, 4 pm
Volleyball (W): URI vs. PC, 7 pm
Women's Center Lecture: Elinor Gadon, Harvard, "Women in Western and Eastern Art," White Hall, 7:30 pm
Challenge of Peace Mini-Course: The Rev. David Ames, Brown, "The Ethics of Peacemaking," Roosevelt Great Room, 7:30 pm

Wednesday — OCTOBER 12

Women's Center Film: "Georgia O'Keefe, A Celebration," 364 Union, noon
Commuter Assn. Film: "Caddyshack," Commuter Lounge, noon
Biology at Noon Seminar: Judy Grassle, Marine Biological Lab, Woods Hole, "Biology of Capitella Sibling Species," Corless Aud., Bay Campus, noon
Library Brown Bag Seminar: John Etchingham, Univ. Library, "No Roads Lead to Moosonee," Library Conf. Room A, noon
Geology Seminar: Frank Mannheim (g.s.), "World Ocean Hard Mineral Resources," 4 Green Hall, noon
Older Student Assn. Jazz Concert: Danny Harrington, Union Party Room, 1 pm
Botany Seminar: Glenn Hosokawa, botany, "The Lipid Biochemistry of Tissue Culture Cells," 103 Ranger, 4 pm
Honors Colloquium: Vince Breglio, Research, Strategy and Management Inc., "The Influence of Polling on a Campaign," 271 Chafee, 8 pm
Student Lecture Series: Kodak Seminar on photography, Edwards Aud., 8 pm

Thursday — OCTOBER 13

ACT/NEA Membership Meeting, 352 Union, noon
Gerontology Play: "The Empty Room," Catholic Center, 12:30 pm
Union Board Coffee Hour with Steven Douglas, guitarist, Union Main Lounge, 3 pm
Faculty Senate Meeting, 277 Chafee, 3 pm
Film: "High Road to China," $1.50, Union Cup Room, 3:30 pm
Visiting Scholars Lecture: Frank Ko, textile engineer, "Medical Applications for Textile Products," Quinn Hall Aud., 3:30 pm
Sigma Nu Fraternity Film: "Animal House," $2, Edwards Aud., 7 pm
Theatre Presentation: "School for Scandal," $3/4 Fine Arts Will Theatre, 8 pm

Friday

OCTOBER 14

Film: "High Road to China," $1.50, Edwards Aud., 7:30, 10 and midnight, also Sat.

Weekenders Air Band Contest, Union Ballroom, 7:30 pm

For a recording of the URI daily events call 792-2200. For late information call 792-2056.

HOMECOMING THIS SATURDAY BRINGS OUT ALUMNI

The football game with Northeastern is the focal point of Homecoming, but the events of Saturday, October 8, will start with the opening of the Oktoberfest Tent near the entrance to Meade Field at 11:30 a.m. Sandwiches, raw oysters, knockwurst, beer and softdrinks will be available -- all to the tune of a German band. At halftime the Homecoming Queen will be crowned and the winner of the lawn display competition among housing units will be announced. The day will end with a dinner dance at the University Club, for which reservations are required.

ENGINEERING PROGRAMS ACCREDITED. The College of Engineering received news late in the summer that accreditation had been approved by the Engineering Accreditation Commission of the Accreditation Board for Engineering and Technology for the University's programs in civil, chemical, electrical, industrial, and mechanical engineering.

FULBRIGHT GRANTS. Applications for graduate study and research abroad during 1984-85 will close October 15. There are approximately 500 awards available for 50 countries; most provide round-trip transportation, tuition, and maintenance for one academic year. A few provide international travel only or a stipend intended as a partial grant-in-aid. For information and applications contact Jean Hyland, Study Abroad Office, Roosevelt Hall (5165), or Kerv Hyland, Zoology (2650).

TWO REPORTS TO SENATE. On September 29, the Faculty Senate received the final report of the Presidential Search Committee from Alvin Swonger, chairperson of the committee and the State of the Budget Address for 1983-84 delivered by Vice President Petrocelli. The next meeting of the Faculty Senate is scheduled for October 15.

PRIZE-WINNING FILMMAKER ON CAMPUS. Michael Wallin, prize-winning independent filmmaker from California, will be speaking and screening his films on October 11 at 2 pm in Room F211 in the Fine Arts Center. Among his recent films are "Along the Way," a visual diary, "Decodings," a film collage, and "Monitoring the Unstable Earth," a recollection of western landscapes.

"SCHOOL FOR SCANDAL" on OCTOBER 13. The American Repertory Theater's critically-acclaimed production of Richard Brinsley Sheridan's classic, The School for Scandal, will be onstage October 13 at 8 pm in the Robert E. Will Theatre. The play was first presented in London's Drury Lane Theatre in 1777, and is one of the three comic masterpieces written by Sheridan before he abandoned playwriting for politics. URI Arts and URI Theatre is sponsoring the event which is made possible in part by a grant from the National Endowment for the Arts. Tickets are $3 for students and $4 for the general public. Reservations may be made by calling the 24-hour box office (5843) or they may be purchased at the Box Office in the Memorial Union.

ANNUAL REVIEW OF STUDENT REGULATIONS. All non-academic student regulations and policies are published annually in the student handbook (pages 61-73 of the 1983-84 edition) following review by the Social Regulations Committee. Anyone may recommend changes in these regulations and policies by submitting suggestions, in writing, to Rod Crafts, Social Regulations Committee, 332 Memorial Union. Only those suggestions submitted by January 20 will be reviewed. Approved changes will be effective July 1.

PHYSICS BUILDING FLOODS. The new and handsome entrance for the handicapped in East Hall is unfortunately proving to be an even more convenient entrance for drainage from the parking lot which funnels down the new concrete entrance to the basement and an undersized drain. Sandbags now block the door. And when the rainy season comes?

FACULTY AND STAFF BLOOD DRIVE. A blood drive is scheduled from 10 a.m. to 5 p.m. on Wednesday, October 19, at the University Club. In answer to faculty questions, blood can be designated for Peter Findlay, son of Professor Findlay, if one so states at the initial interview. If you have questions, call Jack Demitroff, Registrar, or Ed Frisella, Personnel.

OMBUDSMAN REPORTS AND ANNOUNCES OFFICE HOURS

The Office of the Ombudsperson, Jean Houston, is presently in Room 147 of the Memorial Union. Her undergraduate assistant this year is Elizabeth Rolando, and their office hours are Monday, Wednesday, and Friday from 11 a.m. to 1 p.m. and Tuesday from 11 a.m. to noon. The phone number is 2863.

In the last academic year, the tenth of the program, Professor Houston reports about 125 cases handled, most of them academic problems. Of the academic problems 52% involved instruction grievances such as grades, exams, teaching methods, office hours, and course content, and 20% concerned registration and records such as drop and add, schedule conflicts and late registration. More men than women use the Ombudsman's Office. The services are open to staff people, but they are more likely to take their grievances to the unions.

CHANGES IN INTERNATIONAL STUDENT AFFAIRS. Ann West who has been on the international student staff since 1980 is coordinating international student services following the retirement of Theodore Suddard. She will be assisted by a graduate assistant, Rae-Ann Calkins. Admission of international students has been transferred to the Admissions Office and the Graduate School, and Ted Suddard will be a part-time consultant. Other recommendations, among the 26 made by the Task Force on International Student Services, will be worked on during the year, says Rod Crafts, Dean of Student Life, who is responsible for services for international students.

ZIP + 4 HAS ARRIVED. The U.S. Postal Service has asked its larger customers, among them URI, to use the new ZIP + 4 system beginning immediately. Use of this nine-digit ZIP code is voluntary. But, the Postmaster General is planning to ask Congress to authorize a discount for those mailers who do use the added numbers. Pam Barker (2760), Central Mail, can provide your department digits if you do not already have them.

FUNDS FOR BIOMEDICAL EQUIPMENT. The University has received a Biomedical Research Support Grant for $4,700 to strengthen, balance, and stabilize biomedical and behavioral research programs supported by the Public Health Service. Proposals for funds should be sent to Norris Wood, 318 Morrill, before November 1.

COMS SCHEDULES SHIPPING CONFERENCE. "Shipping Nationalism and the Future of the United States Liner Industry: The UNCTAD Code and Bilateralism" will be discussed November 14 and 15, at a conference sponsored by URI's Center for Ocean Management Studies. For further information call 2145.

SELECTION COMMITTEES NAMED

Arthur Young, University Libraries, will chair the committee to help elect a Dean of Arts and Sciences. Other members are Joanne Constanza, Jeffrey Curran (undergraduate), Dorothy Donnelly, Choudary Hanumara, John Heard, Natalie Kampen, James Kowalski, David Laux, Shashanka Mitra, Stanley Pickart, Ann Pratt, Ronald Richardson, and James Starkey.

James Griffin, Graduate School of Oceanography, will chair the committee to help select a Director of Research. Other members are Alexa Albert, Harold Bibb, Lois Cuddy, Robert Duncanson (graduate student), W. Lynn McKinney, Yuzuru Shimizu, Richard Traxler, Donald Tufts, and Norris Wood.

Job Openings

Administrative Aide (5317) $14,934-$16,756. Assist director and all assistant directors with administrative tasks, clerical support, and liaison with other departments including federal, state and University; responsible for automotive services; and related work as required in the Physical Plant. No current list of eligibles; subject to future exam. Refer to file #210116.*

Cook's Helper (420-66 & 420-94) $11,840-$12,698 - limited - shift and days off subject to existing union bidding - Dining Services. To work as a helper to a cook or baker by performing simple tasks in the preparation of foods and beverages and related work as required. No Civil Service exam. Refer to file #070039 & 070040.*

Sr. Clerk Typist (5511-500-22). Position extended to 8-31-84; therefore this position is now in ACT/NEA (salary range: $11,658-$12,490).

(continued on next page)

Research Assistant II. The application deadline for position in Microbiology has been extended to Oct. 15.

Asst./Assoc. Professor of Ocean Engineering (tenure track, '84-'85 academic year). Preference given to candidates with expertise in one or more of the following areas: offshore and coastal structures, acoustic imaging, including sub-bottom studies, oceanographic remote sensing, and wave dynamics and sediment transport. Establish active sponsored research program, teach graduate courses in area of specialization, and supervise graduate student research. Ph.D. or equivalent in specialty area. Submit resume with names and addresses of three references, and a description of career goals to Dr. Malcolm Spaulding, Dept. of Ocean Engineering by May 1, 1984.

Marine Research Specialist V, $22,432-$28,318. Program development related to processing and display of data from SEABEAM and seismic reflection systems used in mapping seafloor. Operation and maintenance of sophisticated shipboard geophysical equipment, with three months a year at sea with equipment. Bachelor's or master's degree in computer science, physical science, or engineering, or equivalent experience. Submit resume to Robert S. Detrick, Box 357, Kingston, RI, by Oct. 21.

Assistant Professor of English (tenure track, beginning Sept. 1984). Specialty in Afro-American and/or African literature. Ph.D.; ability to teach introductory-level courses in writing and literature; evidence of research; publications desired. Submit resume to R. B. Reaves, Dept. of English, by Dec. 1.

Marine Research Specialist II, $14,404-$17,715 (limited to 8-31-84). Analyze aerosol samples from northeastern and midwestern U.S. for trace elements using nondestructive neutron activation; quality control of analytical data generated (verified by analyzing standard reference material). B.S. in a science with a strong chemical background; experience in neutron activation and computer processing of gamma spectra. Submit resume to Dr. Kenneth A. Rahn, Box 357, Kingston, RI, by Oct. 14.

Technician I, $14,327-$17,162. Coordinate video and audio recording of activities on campus; supervise student in audio and video services; maintain an inventory of audio and video recording equipment. B.A. degree and five years' experience in television, cinematography and audio services. Submit resume to Dr. Peter J. Hicks, Box 357, Kingston, RI, by Oct. 28.

Special Instructor, Art Historian/Artist (spring semester 1984). Teach one lecture course, Introduction to Art, fundamental principles of the visual arts, evolution of styles and conception through the ages in different forms of creative expression. M.F.A. or M.A. and teaching experience required. Submit resume and three letters of reference by Nov. 11 to Ronald J. Onorato, Department of Art.

Special Instructor, Artist (spring semester 1984). Team teach beginning course for senior level art students. Must have M.F.A. or equivalent; teaching experience at the college level desired. Submit resume with three letters of reference and five slides to Ronald J. Onorato, Dept. of Art by Nov. 11.

Special Instructor, Art Historian (spring semester 1984). Teach introductory survey courses from Renaissance to modern, and intermediate level course in baroque art. Must have Ph.D. or A.B.D.; teaching experience at college level desired. Submit resume to Ronald J. Onorato, Dept. of Art, by Nov. 11.

Principal Clerk Typist (5511-500-70) $11,202-$12,178 (part-time 20 hrs.; limited 8-31-84). Responsible for the work of several subordinates in a small office and to do related work as required in Water Resources. Must have passed State Civil Service exam. Refer to file #080067*.

Marine Superintendent $22,900-$34,777. Responsible for overall operation of oceanographic research vessel for the Narragansett Bay Campus; preparation and administration of budget; recruitment and hiring of crew members; and related work. Licensed merchant marine officer or extensive marine management experience, or comparable Naval rank and experience in the design and construction of ships and boats and their outfitting. Submit resume to Dr. James J. Griffin, Box 357, Kingston, RI, by Oct. 14.

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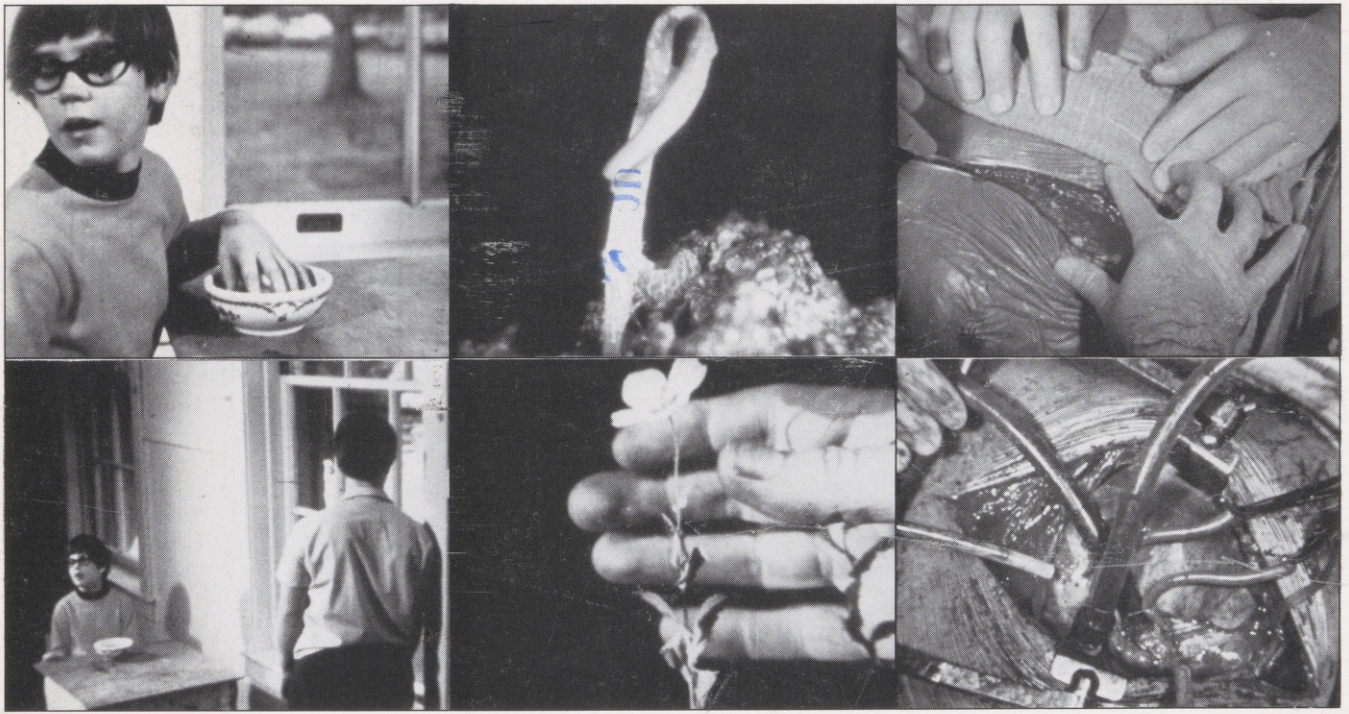
*Apply to the Supervising Employee Relations Officer by October 12.

This Week **Deadline.** THIS WEEK is published for the period Saturday through Friday and copy is due by the Friday eight days before publication. Address THIS WEEK, 22 Davis Hall, ext. 2014.



DECODINGS

DECODINGS

(West Coast Premiere)

A Program of Films by

MICHAEL WALLIN

THURSDAY, OCTOBER 13, 8 PM

THE CINEMATHEQUE

SAN FRANCISCO ART INSTITUTE

800 CHESTNUT STREET

SAN FRANCISCO

SAN FRANCISCO, CA 94123
PM
4 OCT
1988

SUPPORT
INFECTION CONTROL

FREDA WALLIN
736 FRENCHMAN'S RD.
STANFORD, CA 94305

SAN FRANCISCO *cinematheque*

SAN FRANCISCO *Cinematheque*

480 Potrero Avenue

San Francisco CA 94110

415 558-8129

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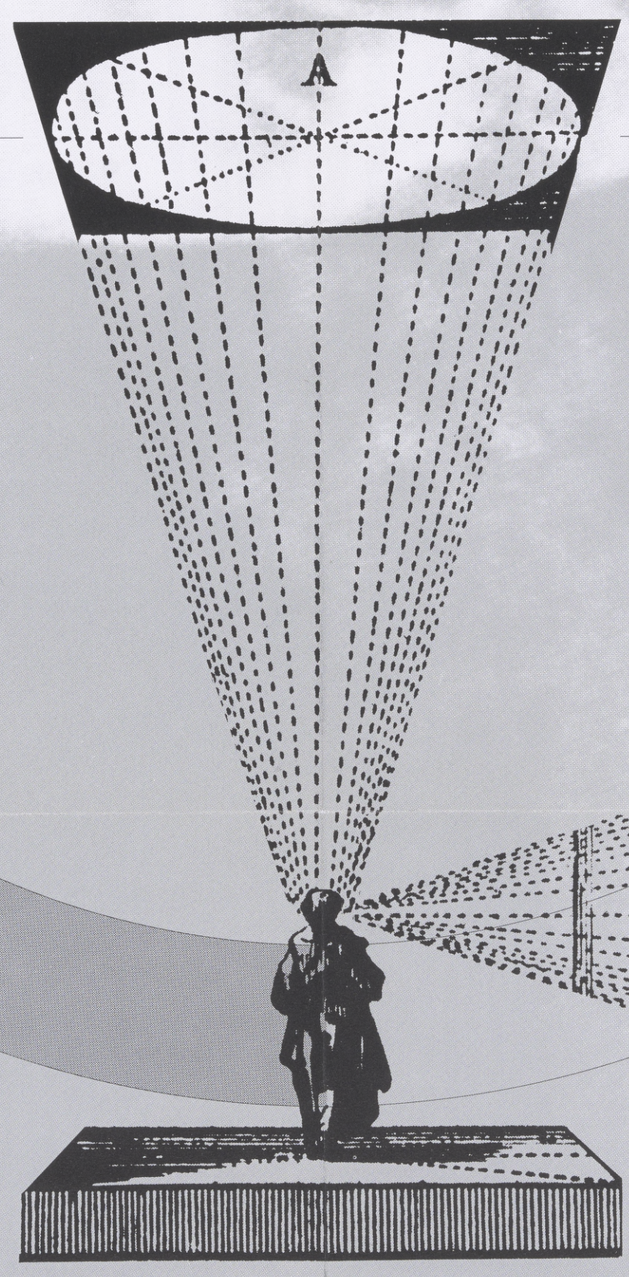
San Francisco
California

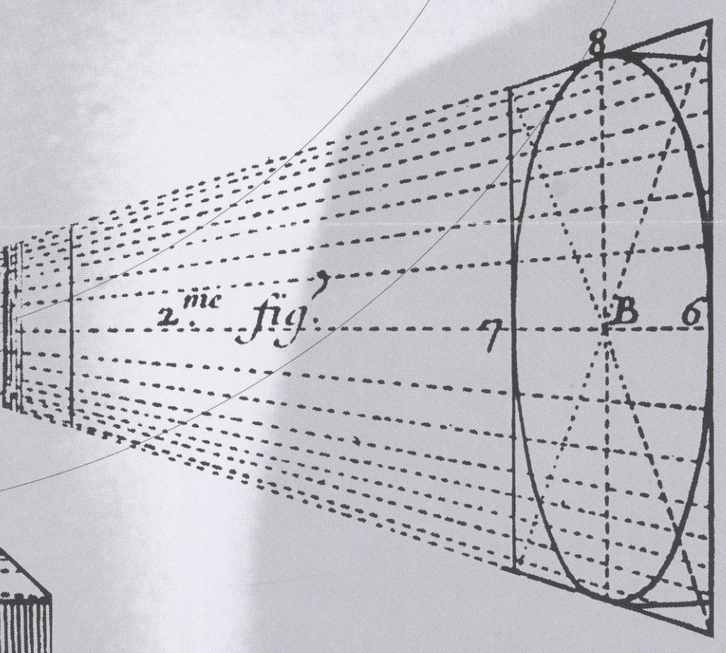
Cinematheque
will mark this
Presidential Election Day

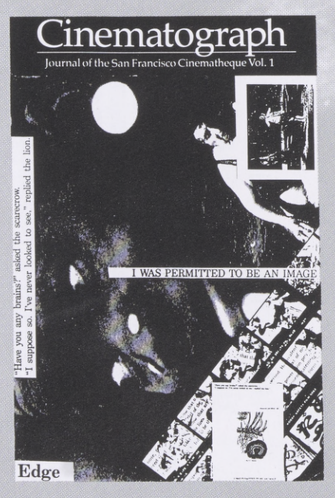
with a free
outdoor screening of films
relating to
the theme and mood
of this day.
We urge filmmakers and friends
to consider
sharing their suggestions
and work with us
by writing to our office
480 Potrero Avenue
by mid-October



NEW MEMBERSHIP PROGRAM

For the first time ever the *Cinematheque* is offering memberships to our friends and supporters. Show your support for the artists and films that make the *S F Cinematheque* one of the leading showcases of independent film in the U.S. by joining now. Your membership, valid for one year, will help insure the continuing exhibition of the most challenging and original works in film and related media available today. For more information, call the *Cinematheque* office at 558-8129.





Cinematograph, Volume 3, the Cinematheque's **Journal of Film and Media Art,** will be available on October 20. Guest edited by Christine Tamblyn, **Volume 3** focuses on issues of marginality in the independent cinema. It sells for $6.50 + $1 postage, individuals, and $13 postage included, for institutions and foreign. Join us in celebrating this publication at a **party OCT 22** and **panel OCT 23** organized around the issue's contents.

New Music Theater, in association with the *Cinematheque*, will pay tribute to the pioneering work of the San Francisco Tape Music Center at the Victoria Theater 2961-16th Street on Monday, October 24, 8:30PM Now legendary for its electronic music and mixed-media presentations, the Tape Center was pivotal in the early development of such artists as Steve Reich, Pauline Oliveros and Morton Subotnik, and acted as center for Canyon Cinema activities during the mid-1960's. This program will feature several major musical/ theatrical performances and a selection of films from the period.

FALL 1988

SAN FRANCISCO **cinematheque**

THURSDAY

SFAI

SEPT 22

NEW VOICES, NEW FILMS

Tonight the Cinematheque begins our twenty-seventh year with a selection of films by young filmmakers whose work will be included in programs during the next ten months. Strongly visual in character, the films range in content from Laurie Dunphy's moving portrait of South Africa *(Lived in Quotes)* to Konrad Steiner's concentrated landscape of visual punning *(End Over End)*. Films: *Turner* by Mary Serra, *End Over End* by Konrad Steiner, *Chromesthetic Response* by Scott Stark, *Lived in Quotes* by Laurie Dunphy, *Boytown* by Jeff Preiss, *I Can Never Be You/You Can Never Be Me* by Cindy Greenhalgh, and *The Poet's Veil* by Peter Herwitz.

SATURDAY

EYE GALLERY

SEPT 24

MEDIA MIGRATION:
Videotapes by Filmmakers

Filmmakers have increasingly turned to video to supplement and in some cases replace film as their medium for artistic expression. Tonight's program offers a selection by six artists primarily known as filmmakers who have chosen to work with this new technology. *Protective Coloration* (1979) by Morgan Fisher, *Rapture* (1987) by Paul Sharits, and *Redressing Down* (1988) by Tony Conrad are all in part sardonic self-portraits, Leslie Thornton's *Peggy & Fred in Kansas* (1988) is a new chapter in her ongoing saga, Ken Kobland's *Miami Man in Landscape Loop* (1983/4) is a fanciful mood piece, and *Two Bad Daughters* (1988) by Barbara Hammer and Paula Levine "sabotages the patriarchal institutions of psychoanalysis and sado-masochism through video image processing."—B.H. & P.L.

SUNDAY

SFAI

SEPT 25

Song 27: My Mountain and *Rivers*
by Stan Brakhage (1968/1988, ca. 65min.)

With the release of these films Brakhage continues the 16mm 'translations' of his 8mm *Song* cycle. Made in the late 1960's when Brakhage was forced to work with a modest 8mm camera and editor, this series of thirty *Songs* achieved an intimacy and spontaneity rarely found in his earlier work. *Song XXVII* is among the most complex of the series: *My Mountain* reflects Brakhage's uneasy relationship with the natural world, "A study of Arapahoe Peak in all the seasons of two years' photography...much of it a frame at a time." *Rivers* is a series of eight short films "intended to echo the themes of *My Mountain*." Also: 8mm projections of *Songs IV, XIII, and XIV.*

THURSDAY

SFAI

SEPT 29

OF HISTORY AND IDENTITY: The Films
of Dan Eisenberg—Filmmaker in person

Boston filmmaker Dan Eisenberg will make his first Cinematheque appearance presenting two films from 1981, *Breaking Apples (Jacob's Ladder)* and *Displaced Person*, a condensed essay on the relationship of documentary images to history and language. His new film *Cooperation of Parts* (1987) "is a journey through the landscapes of France, Germany and Poland; through the lagers of Dachau and Auschwitz; and also a journey through the language and possibilities of film. Image, title, music, and spoken commentary work independently of each other, formally duplicating an active process of thinking, seeing, and judgment; and through this accumulation the process of identity."—D.E. *Cooperation* will be screened this fall at the Mannheim Festival at Arsenal in Berlin, and in New York at MOMA.

SATURDAY

EYE GALLERY

OCT 1

JIKKEN EIGA—New Japanese Super-8 Films

Jikken Eiga (Innocent Eyes and Lenses) is a Chicago-based group of experimental filmmakers who sponsor an annual tour of current avant-garde work from Japan. As part of its fourth tour, the Cinematheque presents a program of super-8 films curated by Tatsu Aoki which offers an excellent introduction to the different currents evident in contemporary Japanese film. The films vary widely, including Kazuhiro Sekiguchi's *Aga*, a witty series of visual animation, Kazuko Kinoshita's lyrical *Ohme Front*, Keita Kurosaka's intricate collage*Transformation Piece No. 3—Mix Juice*, Yukio Hiruma's hallucinatory *Perpetual Line*, and others.

SUNDAY

SFAI

OCT 2

THE RADICAL BLACK CINEMA:
Films of Sankofa & Black Audio Film Collective

Sankofa and Black Audio are two black film workshops established in the wake of social unrest that swept Britain in the early 1980's. The workshops have no equivalent in the U.S.—members have control over production and distribution, and participate in public forums. Tonight's program presents one film from each group, both densely layered with sounds and images, rooted in the black experience. Sankofa's *Dreaming Rivers* (1988, directed by Marlina Attille) is an evocation of a dying Afro-Caribbean woman's reflections on her migration to England. Black Audio's *Handsworth Songs* (1986, directed by John Akomfrah) is an impressionistic view of the 1985 Handsworth riots, juxtaposing the dreams of the West Indian immigrants with the hostility of the "native" British and mainstream media.

THURSDAYS & SUNDAYS
SFAI
800 Chestnut St

SATURDAYS
EYE GALLERY
1151 Mission St

8PM SHOWS
$4 general
$2 students w/ i.d., seniors, disabled.

MONDAY

SPECIAL EYE GALLERY

OCT 3,10,17

Godard and Miéville's
France/tour/d'etour/deux/enfants

Cinematheque presents a rare screening of Jean-Luc Godard and Anne-Marie Mieville's *France/tour,...* a provocative and seminal series of twelve 30 min videotapes produced in 1978 for French television. Using interviews, text and manipulated images Godard and Mieville's fifth collaboration directs the viewer's attention to the processes used in transmitting televisual information and to the medium's inherent imprint upon its subject. Unusual for broadcast television, *France/tour...* disrupts what Colin MacCabe called tv's "ideology of the visible."
Oct. 3—Program 1: Tapes 1-4 Oct. 10—Program 2: Tapes 5-8 Oct. 17—Program 3: Tapes 9-12

THURSDAY

SFAI

OCT 6

TWO BY JOYCE WIELAND *Hand Tinting* (1967)
La Raison Avant La Passion (1968-69), 80 min.

Joyce Wieland's achievements in many mediums recently brought her the coveted Order of Canada—the first woman artist to gain this honor. Between 1966 and 1973 Wieland produced a richly varied body of films. Functioning on many levels, *La Raison...* is her personal journey through the landscape of Canada. "This film is about the pain and joy of living in a very large space; in fact, in a continent. It is painful, because such an experience distends the mind, it seems too large for passionate reason to contain. It is joyous, because "true patriot love," a reasonable passion, can contain it, after all."—Hollis Frampton.

SATURDAY

FREE EYE GALLERY

OCT 8

OPEN SCREENING

Cinematheque resumes our regular Open Screenings, this time incorporating 1/2" and 3/4" video. Films of all kinds, including those in-progress, are welcome on a first- come basis.

SUNDAY

SFAI

OCT 9

MADNESS AS PSYCHODRAMA

During the 1940s and '50s a kind of film emerged which directly expressed emotional/psychological turmoil and the unconscious state. Initially drawing upon the earlier work of Bunuel, Watson and Weber, and Cocteau, American filmmakers broke through Hollywood's hegemony with a stream of underground "closet dramas" that challenged and outraged audiences. Program: *Meshes of the Afternoon* (1943) by Maya Deren and Alexander Hammid; *Fragment of Seeking* (1946) by Curtis Harrington; *The Lead Shoes* (1949) by Sidney Peterson; *Desistfilm* (1954) by Stan Brakhage; and *Image in the Snow* (1950's) by Willard Maas.

THURSDAY

SFAI

OCT 13

DECODINGS and Other Films
by Michael Wallin—Filmmaker in person

San Francisco filmmaker Michael Wallin's work over the past 20 years has embraced many subjects and creative approaches, yet each film conveys his direct and deeply felt involvement with the materials at hand. Tonight, Michael Wallin will present the West Coast premiere of *DECODINGS* (1988), an "autobiographical" found footage/collage film, a psycho-sexual portrait told in the third person, plus earlier works. Program: *Tall Grass* (1968/1980), *Sleepwalk* (1973), *Monitoring the Unstable Earth* (1980), and *Along the Way* (1983).

SATURDAY

EYE GALLERY

OCT 15

VIDEO REFUSÉS 1988

VIDEO REFUSES celebrates its 4th year as San Francisco's alternative artist-run video festival, "proving that individual action can make a difference and that artists united in their art can subvert the grantbiz establishment. We've generated an orgy of esthetic cross-pollination, of the kind which is forbidden by the technochic would-be guardians of the public esthetic." —Refuses Directors. Each program will be chosen by participating Bay Area hosts including A T A, Squiggle Gallery, The Lab, Life On The Water, New American Makers, and others.

SUNDAY

SFAI

OCT 16

BIOGRAPH NIGHT AT THE NICKELODEON
—Film scholar Tom Gunning in person

Prior to feature films (ca. 1910) most nickelodeons showed a mixture of short films that juxtaposed a variety of genres and types of entertainment rather than a single full length film. Featuring productions by the Biograph Company and managing director, D. W. Griffith, film historian Tom Gunning will present "actualities", "scenics", slapstick comedies, trick films, melodramas and "illustrated songs" presented with tinted photomontage slides. Biograph actors such as Mary Pickford, Mack Sennett, Dorothy Gish and Blanche Sweet will be featured.

THURSDAY

SFAI

OCT 20

LAURIE DUNPHY/TONEY MERRITT
—Both filmmakers in person

Chicago filmmaker Laurie Dunphy will present two films which deal with politically charged subjects in powerful and challenging ways. *Lived in Quotes* (1987) was shot in South Africa during the 1986 state of emergency. "Language reconsidered and conventional editing shelved, the film thinks itself poetic ethnography."—L.D. *A Western* (1987) deconstructs found-footage into a critique of the Puerto Rican sterilization program.
Cinematheque welcomes back Bay Area filmmaker Toney Merritt with three recent films and videotapes. Merritt has been active in San Francisco on many fronts: as artist, teacher, and curator. "I believe that *personal film* is equivalent to strangers exchanging 'snap shots' with one another. While it may already be apparent that they come from different backgrounds, they soon realize how much they really have in common with one another. So it is with personal film, and I stress personal as opposed to experimental: as I, for one, am not experimenting with anything. What you see is what you get."—T.M.

SATURDAY

FREE 7:30PM EYE GALLERY

OCT 22

Cinematograph Publication Party

Help us celebrate the publication of Cinematograph, Volume 3, centering on issues of marginality in independent film and video. A free screening of films and videotapes written about in the issue will be followed by a party with food and drink. Films: *Untitled* by Peggy Ahwesh; *Midweekend* by Caroline Avery; *Something is seen but one doesn't know what* by Keith Sanborn; *Spiritmatters* by Peter Rose; and *Covert Action* by Abigail Child. Tapes: *Caged Culture* by George Kuchar; *Lust* by Valie Export; and *Not A Jealous Bone* by Cecilia Condit.

SUNDAY

FREE SFAI

OCT 23

RE-VISIONARY FILM: Fantasy Scenarios
—Panel Discussion

Tonight's panel discussion will celebrate the publication of Cinematograph, Volume 3. Like this volume, the panel's theme will be an examination of the positive aspects of marginality as applicable to experimental filmmaking. The panel will be moderated by Christine Tamblyn, Volume 3's editor; the panelists will include filmmakers Peggy Ahwesh and Barbara Hammer, poet and critic David Levi Strauss, and Jonathan Rosenbaum, film critic for the Chicago Reader. "Will the future of experimental filmmaking be politically factionalized, sensually decadent, commercially compromised or narcissistically onanistic? The panelists will address these questions, unleashing their imaginations to visualize future utopias in experimental filmmaking."—Christine Tamblyn

THURSDAY

SFAI

OCT 27

WARREN SONBERT: Films of Three Decades
—Filmmaker in person

Warren Sonberl is one of America's most productive independent filmmakers, and his work has been shown in museums and theaters throughout the world. Tonight he will premiere his newest film, *Honor & Obey*, (selected for the upcoming New York Film Festival), and show two earlier works, *Hall of Mirrors* (1966) and *Divided Loyalties* (1978). "What is unique is the never-consummated state of suspension that Sonbert achieves. Sonbert's implied argument is that the pleasure of looking at, of dancing with, even of flirting with a thing can endure forever..."—Fred Camper, Chicago Reader.

SATURDAY

EYE GALLERY

OCT 29

RIDDLES & CONUNDRUMS

Tonight's program presents several films and tapes formed as puzzles, playing with narration, memory, and sound/word/image relationships. Michael Guccione's *Coupled Entries* (1988) is loosely based on Bram Stoker's *Dracula*, but becomes a complex weave of rebus-like visual puns, social criticism and personal experience; John Adams' *Sensible Shoes* (1983) is a bizarre stream-of-conscious narrative constructed from a crossword puzzle; and Bill Chayes' *Equal Time* (1987) is a "mock 'how-to' tape, delivering a payload of irony, declaring that control is the meaning beneath emptied images."—Steve Seid Also: *Syntax* (1974) by Martha Haslanger and *New Improved Institutional Quality...* (1976) by Owen Land.

SUNDAY

SPECIAL YORK THEATER 2789—24TH ST 7/8:30/10PM

OCT 30

DEMONIC DAUGHTERS:
Witches, Vampires and Fiends

Three original views of familiar horror genres, starring alluring but lethal femme fatales:
7PM - *Black Sunday* (1961) - Mario Bava's visually stunning nightmare of witches returning from the dead. Starring Barbara Steele.
8:30PM - *Daughters of Darkness* (1971) - An updated version of the legend of a 16th century countess who bathed in the blood of virgins. Notorious for its sensuality and visual erotica.
10PM - *Daughter of Dr. Jekyll* (1957) - The great subterranean B director Edgar G. Ulmer turns a hopelessly ludicrous script into a film of elegance and visual wit.

The *San Francisco Cinematheque*, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, San Francisco's Grants for the Arts, the San Francisco Foundation, the William & Flora Hewlett Foundation, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

For future calendars by mail write to:
SF Cinematheque
480 Potrero Ave
SF CA 94110
or call:
415 558-8129

Program Director:
Steve Anker
Administrative Director:
David Gerstein
Operations Coordinator:
Lissa Gibbs
Intern:
Alan Mukamal
Exhibition Assistants:
Paul Baker
Jamie Erfurdt
Robert Fox
Hiromi Matsuoka

design
F. Hasegawa

FALL 1988

cinematheque

DECODINGS and Other Films by MICHAEL WALLIN
Thursday, October 13, 1988
[filmmaker in person]

TALL GRASS (1968/80) 12 min. color/silent
The material for this film was shot in regular-8mm in 1968, during a summer spent in Mendocino, and blown up and edited in 16mm in 1980. It consists of fragments I was always fond of that never made it into my two first films, shot that summer. There are two reasons I am beginning the program with TALL GRASS. First, it represents some of my first, tentative forays into motion picture making, some twenty years ago, and evolved out of a great deal of excitement with the possibilities of the medium. Second, much of the impetus for this collection of vignettes came from my association with Bruce Baillie, who I studied with and became a kind of apprentice to that summer. Bruce was a terrific teacher (mostly by example) and I still feel that he has been my primary influence and source of inspiration.

SLEEPWALK (1973) 12 min. color/sound
At the time I made this film, I was very interested in the ideas of G.I. Gurdjieff, a Russian mystic/philosopher, and P.D. Ouspensky, his student, both of whom were fascinated by the juncture between spirituality and psychology. The notion of "personality", and its expression in characteristic gestures and speech patterns, fascinated me, as did the degree of unconsciousness displayed by most people regarding the expression of their own identities. Using three good friends as subject matter, and through manipulation of both image and sound, I attempted to bring to consciousness these idiosyncratic traits, and break the cycle of waking sleep.

MONITORING THE UNSTABLE EARTH (1980) 20 min. color/sound
Landscape (and cityscape) have always exerted a compelling attraction for me as a collector of images. Powerfully evocative in a way that can generate a profound feeling of peace, a disturbing sense of unease, a tug of nostalgia, or whatever, these sorts of primal images fascinate me. In MONITORING... (shot primarily in California, Nevada, and Colorado), my interest was in presenting a sort of "topological revue" which could possibly generate a sort of visual de-attachment, suppress habitual response patterns (naming, judging, etc.), and enable the viewer to really SEE. Human beings appear in this film as a sort of counterpoint (as expressed in their art, work, and rituals), yet really are just part of the landscape.

ALONG THE WAY (1983) 20 min. color/sound
This film is a visual journal, a personal travelogue, a filmic diary. Formal camera and editing strategies that I had been developing and perfecting for several years are brought to bear

--over--

on people and events. Nonetheless, the overriding interest in landscape persists, so the result is an interesting tension between the formal and the personal, the offhand gesture and the deliberate visual tactic. Friends who populate the images provide personal anecdotes for the soundtrack. ALONG THE WAY is both a reminiscence and an on-going investigation into the nature of "place". Powerful (and painful) events in my life during the period of the film's completion certainly influenced its final emotional tone; it seems at times an elegy to my relationship with a lover.

DECODINGS (1988) 15 min. b&w/sound
Human behavior, rituals and customs, and learning processes are encoded in it's media records, film among them. Isolating images from their original context, then re-combining them in new relationships intrigued me as a way of stripping the images of their rigidly processed messages, of decoding them. This "collage" or "found footage" film draws from educational and scientific films, newsreels and documentaries primarily from the late forties through the early sixties. Guided by certain thematic and formal strategies as the film was being constructed, very personal concerns clearly began to emerge, of a nearly "autobiographical" nature. My choice of imagery seemed to be motivated by an unconscious search for elements that related to my own past, for clues to a self-discovery. I enlisted the collaboration of a life-long friend (a doctor and writer) who I presented with a written piece, autobiographical in nature, that was simply too naked and clinical to be used for the film. I suggested he develop a text for a spoken narration, including characters and vignettes, that would incorporate the ideas I had given him. My concerns had to do with, for example, the kind of relationships possible between men, the possibilities for and barriers to intimacy, control and release, the ability to love and be loved. DECODINGS is an emotional, psycho-sexual self-portrait told in the third person and filtered through anecdote and parable.